Drama in Education

Grace Sloan Garrison

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DRAMA IN EDUCATION

Theory and Technique

BY

GRACE SLOAN OVERTON, M.A.

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To

MY HUSBAND

and

SON

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PREFACE

This book is intended primarily as a text for courses emphasizing the value and use of the dramatic method in secular and religious Education. It is intended to meet the need of the rapidly increasing number of teachers, community workers, directors of religious education, members of dramatic clubs, and others who wish to use drama for educational purposes. It is hoped that it will be found of practical value, also, to those not caring to undertake formal study in the field but who desire an introduction to the theory and technique of the educational use of drama. In the treatment special consideration has been given to the rising tide of interest in moral education on the part of public school educators and in religious education on the part of church leaders.

The material has been used by the writer over a number of years in teaching courses in

college, community training schools, and summer camps. It represents not only the library research indicated but also a considerable practical experience in directing dramatic productions, both secular and religious, under a wide variety of conditions.

The writer is indebted to a large number who have rendered valuable assistance by encouragement and criticism.

GRACE SLOAN OVERTON

Chicago, 1926.

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DRAMA IN EDUCATION

DRAMA IN EDUCATION

Theory and Technique

CHAPTER I

THE NEW INTEREST IN DRAMA

. . . But here behold a miracle: Time sleeps;
Fate nods; and Death hath had his will.
Tonight, the centuries, like pages of a book,
Turn backward; and the Rose of Art doth breathe
With a new perfume, springtides long forgot.
—*Thomas Wood Stephens.*

Evidences of the Renewal of Interest

That there is a renewal of interest in drama is not to be doubted. For evidence one has but to enumerate the various organizations that are of more or less recent origin, such as the Little Theatre Movement, the Drama League of America, the Community Drama

League, the Theatre Guild, and others, all of which have as their chief motivation the promotion of dramatic activities as a means of education, recreation, and culture.

The Causes of This Renewal

Development of Community Drama.—There has been a new emphasis upon community life and the development of a community consciousness. Drama has provided a means for the expression of this consciousness. The modern revival of drama for this purpose was undertaken as a conscious and deliberate attempt to create a community art. It has been successful in increasing the happiness of the community through interpreting the meaning of human life by bringing art and beauty into the minds of the people. Dewey in speaking of drama says, "It consummates, therefore, the range of fine arts, because in dramatic form we have the highest ideal of self, personality displaying itself in form of

personality. The ideal and the mode of embodiment are both personal and beyond that art cannot go, for in this man finds himself expressed." [1] Community drama is dedicated to the service of the commonalty; it marks the awakening of the people to self-assertion in their recreation. It has stimulated civic pride and patriotism by making vivid through dramatic representation certain events in a given community. The community consciousness is thus expressed in visible form.

Recognition of Educational Value.—There is also a recognition of the educational value of dramatic activities. The curricula of many of the state normal schools and universities include courses in the use of the dramatic method of teaching. Most of the texts on public school methods give some attention to the educational value and use of this method. "In many progressive schools dramatic plays, organized and presented by the children, have recently been organized. Within a few years

[1] Dewey, *Psychology*, p. 232.

we may expect to see published practical manuals that will instruct teachers in the organization of such plays which will employ the dramatic talent of children." [2]

Modern Emphasis on Recreation.—In our advanced civilization in which man's own ingenuity has found new and more effective ways of support in the acquiring of efficiency there is a denial to the great majority of lives, in their daily work, of expression of their individuality or initiative.[3] Because of this fact it has become more important for a recreational program to be provided for the adult to afford opportunity for recreation and self-expression. Dramatic activities have played a large part in this program.

We are recognizing also the importance of the play life of children. As Groos says, "Children do not play because they are young, but are young that they may play." [4] The

[2] Parker, *Types of Elementary Teaching and Learning*, p. 493.
[3] Lee, *Play in Education*, p. 446.
[4] Groos, *The Play of Man.*

operation of the law of growth through play is something with which we are all familiar. It is the same as that of the general law of growth through action. We cannot go so deep in human nature but that the same law holds. That children are peculiarly susceptible of such development is a further commonplace.

Our youth, too, present a special problem. In attempting to make full use of the period of plasticity we have put much leisure at their disposal. Such leisure time may be either an asset or a liability. In too many cases it has proved a liability. Because of these facts the message of play and recreation as a constructive social force has been carried during recent years by the church, Y.M.C.A., Y.W.C.A., Community Service, Red Cross, Public Health Nurses, and other similar organizations, into the small towns, rural community, and city centers. As a result the economy of putting forth every effort to secure the moral development of youth is being acknowledged.

Friedrich von Schiller (1754–1805), the

great German poet, in an essay entitled "The Stage as a Moral Institution" after discussing the drama from various points of view, says: "Another advantage belongs to the stage—one which seems to have become acknowledged even by its censurers. Its influence on intellectual and moral character, which we have till now been advocating, may be doubted, but its very enemies have admitted that it has gained the palm over other means of amusement. It has been of much higher service here than people are often ready to allow.

"Human nature cannot always bear to be on the human rack of business and the charms of sense die out with their gratification. Man, oppressed with appetites, weary of long exertion, thirsts for refined pleasure or rushes into dissipations that hasten his fall and ruin and disturb social order. Bacchanal joys, gambling, follies of all sorts, are unavoidable if the lawgiver provides nothing better. A man of public business, who has made a noble sacri-

fice to the state, is apt to pay for it with melancholy, the scholar to become a pedant, and the people brutish without the stage. The stage is an institution combining amusement with instruction, rest with exertion, where no faculty of the mind is overstrained, no pleasure enjoyed at the cost of the whole." [5]

Changing Attitude of the Church.—The Church has been slower than other institutions to reëmploy the educative power of the drama, a power it employed centuries ago; but it is beginning to regain its lost inheritance. While the Church has been chary of dramatic art and its artists, it is coming to realize that this form of art and religion belong together by identities of its origin, subject matter, and inner experience. The principal subject matter of the world's artistic treasures is religion. There have been leaders of the Church who have felt that dramatic representation is purely a temperamental delusion and unrelated to the solid facts of life. As a result of this attitude,

[5] Schiller, Essay, "The Stage as a Moral Institution."

ancient and medieval feeling for beauty has been all but extinguished.

> For ill can poetry express
> Full many a tone of thought sublime,
> And painting, mute and motionless,
> Steals but a glance of time;
> But by the mighty actor brought,
> Illusions perfect triumphs come;
> Verse ceases to be airy thought
> And sculpture to be dumb.

The Church is beginning again to express a frank appreciation of the tremendous potential force in the dramatic presentation of religious themes. The whole history of religion, the entire garment of the intense inner drama of agony, despair, hope, attainments, shows that feeling is the eternal spring of religious vitality. It seems right to give body and substance to feeling through dramatic use of biblical stories and characters, knowing as we do that childhood's dramatic instinct is at the root of the creative forces of life. The Bible should be interpreted in terms of feel-

ing, inasmuch as feeling is in itself activity, and in feeling action is already begun.[6]

There is an increasing use in religious education of methods formerly used only in secular education. "Too frequently religious education has been regarded as a thing apart, as a certain kind of education distinct from all others, or as the education of a certain section of human nature distinct from other sections. Of course, this view of religious education belongs logically with a certain view of religion; namely, as something apart from the ordinary and usual life and interests of man, or as something dealing with a distinct element in his nature, or as something foreign that has to be grafted into his unreligious nature. Rather is religious education the natural and logical conclusion of all education, just as religion is the natural and complete expression of man's being." [7]

[6] Heniger, *The Kingdom of the Child*, Chap. XII.
[7] Horne, *Pedagogical Principles of Education*, p. 333.

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When a child is presented to our churches for religious training he is neither a child minus nor a child plus. He comes to the church school with the same native equipment, the same tools for learning, and gives the same normal reactions as in the public schools. "They tell us that the same powers of mind are used in unfolding the religious consciousness, apprehending religious knowledge, developing religious emotions, and arriving at religious decisions that apply in other forms of experience; and that, therefore, the genetic psychology of religion must govern the treatment accorded the child in his religious life." [8] Many of our church leaders are recognizing the truth of this statement and are undertaking to apply the scientific principles of general education to the teaching of religion.

There is, too, a growing insistence that narrow interpretation and rigid dogma must give way to the appeal for a broader, more universal acceptance of the truths of Christianity.

[8] Betts, *The New Program of Religious Education*, p. 24.

Even traditional theology is being made to conform to modern psychology. Our religious leaders are recognizing that the task of teaching religion and morals is such as to compel the use of every possible vehicle of appeal.

Dangers Attending the Movement

Like all movements or revivals of movements the revival of the dramatic element is fraught with dangers. The verdict is not yet in as to whether the dramatic program in the Church is an ephemeral fad or a permanent acquisition. But at least it has grown with the rapidity of Jonah's gourd. With characteristic impetuosity churches as well as other organizations have rushed headlong into this new movement. Many good people in their enthusiastic use of dramatic activities have been the greatest enemies to the movement. Before one can make skillful use of any device he must know the aim—the end to be attained. To briefly state it, the aim is to capture the

dramatic impulse and direct it toward life processes. This aim involves a knowledge of two things. First, one must understand the psychological basis and the nature of this dramatic instinct and its expression in different stages of development. Second, one must have a knowledge of the necessary technique. While the program of religious education does not have a place for the expression of art simply for art's sake, it must not be handicapped by having the technique so poor that the production is offensive. Art for art's sake does not carry a message. On the other hand a crude presentation cannot be of great educational value.

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CHAPTER II

HISTORICAL DEVELOPMENT

Primitive Dramatics

Until recently drama has been looked upon as an expression of civilization. Modern investigation has shown, however, that it is one of the oldest of the arts, movement and gesture doubtless antedating the spoken word. Extended study of primitive society shows that there was hardly a time so remote or a branch of the family so primitive that expression of the dramatic impulse was not given. In some form it has been expressed by practically all races. The primitive peoples sought relations with imaginary environment, with gods, ghosts, and spirits. Havemeyer uses the terms "unconscious" and "conscious" drama. He defines unconscious drama as "the crude manner in which the primitive man

gratified his desires by religious ceremonies, rites, by acting in his crude manner the stories of his everyday life, myths and legends. Conscious drama—the results after man's feelings had become so refined that he could express them in a form of a definite play." [1]

This dramatic expression fulfilled a twofold purpose for these primitive peoples. First, it gave a sensation which was similar to real experience. Second, it enabled them to give their impressions to others. It is here that drama has its real origin in the expression of ideas which cannot be conveyed by other means. The life of the primitive man was a continued struggle, not only with nature but with men. The religious sympathetic ceremonies were his means of trying to overcome unfavorable forces and his efforts to recommend himself in a favorable way to the Controller of Destinies.

Religious Ceremonies.—Religious passion was at the heart of all primitive dramatic ex-

[1] Havemeyer, *Drama of Savage People*, p. 6.

pression. Such dramatic expressions served the purpose of worship and prayer. Through them the worshipers made known their desires. If they wanted rain they had a certain ceremony that was supposed to acquaint their deity with the fact. They had a wide range of dramatic rites and observances through which they hoped to gain the good will of the gods. Through these dramatic activities they taught also their standards of morality. In fact, the most we know of primitive people has come to us through the study of their folk and religious festivals. The temples of the old Egyptians, as they stand to-day, tell us of great religious ceremonies, processions, and festivals which were but dramatic representations of their attitude toward their god. They beautifully expressed their beliefs in the eternal life by the annual burial and resurrection of Osiris.[2]

Japan.—In Japan also the drama had its beginning in the religious impulse and was

[2] Renouf, *Religion of Ancient Egypt.*

closely connected with religious rites and ceremonies. An old legend relates that in the ninth century B. C. Japan was visited by a violent earthquake in the province of Yamato. Poisonous vapors came from the deep and spread death and destruction everywhere. The priests conceived the idea of performing a religious ceremony consisting of symbolic dances and incantations on a grass-covered hill outside of the temple. At once the vapor vanished and peace and comfort were restored. The Japanese believe this was the origin of Japanese drama. It is interesting to note that *Shibia-Ya,* the word meaning theater in Japan, is a combination of *Shibia,* meaning house or temple, and *Ya,* meaning sod. Until this day the great miracles of Yamato are celebrated with the same religious dance as an introduction to every performance. An actor dressed like an old priest appears at the commencement of each play, swings his fan, and performs a rhythmic dance, while a chorus implores the mercy of the saving divinities in

plaintive and mystic songs.[3] While the Japanese never developed drama as did the Greeks, the primitive drama of these two peoples was not unlike. The profession of actor in Japan was a noble one and of a religious character.[4]

India.—The origin of Indian drama was unmistakably religious. There are many legends which attribute the origin of Indian drama to a divine source. The Indians themselves believe that the inventor was *Baharata,* a mythical person, who in order to amuse the gods performed dances and plays in which Gandharvas (demigods, warlike and fond of women) and Apsarasas (beautiful tempting demigoddesses who delighted the gods and saints with their songs and dances) figured as actors and actresses. As early as the Vedas, singing and dancing formed an essential part of the Indian worship. The worshipers performed a rhythmic dance around the altar, lifting their arms toward the sky, bowing to-

[3] Karl Mantzius, *History of Theatrical Art,* Vol. 1, p. 47.
[4] Brinkley, *Japan: Its History, Arts, and Literature.*

ward the east, kneeling before the fire, and accompanying the ceremony with mute symbolic gestures, the meaning and detail of which is written in still existing manuals for the priests. Even at the present day, no Indian religious worship is complete without a solemn dance performed as an introduction.[5] The Indian drama bears every evidence of religious origin. Every production begins with a prayer or blessing, which has nothing whatever to do with the subject of the play; it is simply a religious exhortation, which runs as follows:

> Isa preserve you! he who is revealed
> In these eight forms by man perceptible—
> Water, of all creation's work the first;
> The Fire that bears on high the sacrifice
> Presented with solemnity to heaven;
> The priest, the holy offerer of gifts;
> The Sun, the Moon, those two majestic orbs,
> Eternal marshallers of day and night;
> The subtle Ether, vehicle of sound,
> Diffused throughout the boundless universe;
> The Earth, by sages called 'The place of birth

[5] Will, *History of British India,* Vol. II, p. 266.

Of all material essences and things';
And Air which giveth life to all who breathe!
(*Free translation by Monier Williams*) [6]

Indian drama has thus always maintained its religious character, and the actors of the better class have always been rated highly.

Greece.—The original form of the Greek drama was that of religious worship. While the Greeks were the first to produce a perfect drama, in the beginning theirs had the same crude origin as that of other primitive peoples —song and dance and revelry made in honor of a deity who was to be pleased with the demonstration. Whatever the Greeks attempted to do they accomplished better than their contemporaries. The drama they have passed on to others was so beautified, so transfigured with their own touch, that it is often difficult to recognize the primitive form.

From very early times Dionysus, god of wine, was worshiped, particularly in the spring when life started anew and in the fall when the

[6] Karl Mantzius, *History of Theatrical Art,* Vol. I, pp. 63ff.

harvest was gathered and wine was again made from the luscious fruit. There is reason to believe that at first human sacrifices were made; but early in prehistoric times this custom was abandoned. Since Dionysus was thought to be attended by a company of satyrs—half men, half goats—the goat was regarded as an acceptable offering. While the goat was sacrificed and rites observed in honor of the loved god, troops of merrymakers dressed as satyrs formed a procession and circled around the priest. Audiences came with garlands on their heads as to a religious ceremony. The chief seats were occupied by the priests. The poets who wrote the plays and the *choregi* who paid for them, as well as the actors and players who performed them, were all looked upon as ministers of religion. The theater itself possessed all the sanctity of a temple. The religious significance of these festivals was never lost sight of. Throughout the independence of the ancient Greeks the best seat was reserved for the priests of

Dionysus, while any disturbance occurring during the sacred celebration was severely punished as an affront to the deity himself. Not only did Greek drama have its beginning in the religious impulse but it retained its religious character to the end.[7]

Drama in the Early Christian Church

Inimical Attitude of Moral Pagans.—It seems strange, indeed, that the drama, born of the Church and nourished by the Church, came in time, as it acquired independent life and gradually passed from sacred to secular uses, to incur the resentful hostility of the Church whose child it was. While it was in Rome that the cry against the drama waxed loudest in early centuries, even in beauty-loving Hellas also there was sentiment against dramatic representation. It is said that at one time Salon on meeting the car of Thespis, the founder of Greek tragedy, said, "Are you not

[7] Donaldson, *Theatre of the Greeks,* pp. 238ff. Haigh, *The Attic Theatre,* pp. 1ff.

ashamed to tell so many lies?" The man of truth, Lycurgus, would allow no theatre in Sparta.[8]

In the dawning days of Christianity the Roman theatre had sunk to its lowest depths. Romans cared but little for the literary value of drama, neither did they care for it as a fine art. They desired something more spectacular and sensuous with much crude humor. This desire was expressed in the brutality of the gladiatorial combats and in the extreme realism of barbarity and lust presented on the stage, all of which forced a feeling of revolt on the part of moral pagans. For, sunk as they were in morals and fond as they were of these scenes of vice, enough sense of good was left in them to at least recognize evil. They expressed disapproval in certain restrictions. The profession of actor (*senici*) was made dishonorable in the eyes of Roman law. Actors were branded with *infamia,* incapacitated for civil rights (which meant they could neither

[8] Bates, *The English Religious Drama*, p. 2.

vote nor hold office). If men, they were refused the right to appear as attorneys; if women, to employ an attorney. In some places they were not allowed to bring criminal action. Senators and the sons of senators were forbidden to marry a woman who had been, or whose parents had been, on the stage.[9] Men like Horace, Propertius, and even Ovid saw clearly the loathsomeness of the Roman stage. Marcus Aurelius lessened the pay of the actors as a registration of his disapproval. Julian issued a strict injunction to the priests of the sun to avoid the theatre, which he despaired of reforming.[10]

Inimical Attitude of Early Christians.—If such doubts were inspired by the Roman drama of this period on the part of moral pagans, it is not surprising that the leaders of the early Christian Church should have taken still stronger grounds and have headed a crusade against the stage. It utterly condemned the

[9] Karl Chambers, *Medieval Stage,* Vol. I, p. 7.

[10] Philip Schaff, *History of the Christian Church,* Vol. I. p. 49.

stage, scorned the actors, and made an earnest attempt to uproot the evil.

In the second century Titian described the actor as a man who "is one thing internally, but outwardly counterfeits what he is not." [11] At approximately the same time Tertullian wrote his treatise, *De Spectaculis,* really leading the attack against the Roman theatre. He says, "The author of truth hates all the false; He regards as adultery all that is unreal. Condemning as He does hypocrisy in every form, He will never approve any putting on of voice, or sex, or age; He never will approve pretended loves, and wraths and groans and tears." [12] One is made to exclaim, "Did Tertullian have no imagination?" He maintained that plays were never actually forbidden by the Scriptures, but showed how contrary they were to the first verse of the Psalms and to Christ's life and teaching. From this he reasoned that they were not "consistent with true

[11] Titian, *Address to the Greeks.*
[12] Tertullian, *De Spectaculis,* p. 30.

religion and true obedience to the true God." [13] All public spectacles, in his opinion, were based on idolatry. Hence all plays were included among the pomps of the devil renounced by Christians at the time of baptism. He says, " . . . it may be grand or mean, no matter, any circus procession whatever is offensive to God." [14] Tertullian then proceeds to discuss the moral depravity of plays. He refers to the theatre as "immodesty's own peculiar abode, where nothing is in repute but what elsewhere is disreputed." [15] His hostile conclusion is: "Never and nowhere is that free from blame which God ever condemns; never and nowhere is it right to do what you may not do at all times and all places." [16] He closes his appeal with a picture of the joys of the Christian life. "If the literature of the stage delights you, we have literature in abundance of our own . . . would you have

[13] *Ibid.*, p. 28.
[14] *Ibid.*, p. 12.
[15] *Ibid.*, p. 24.
[16] *Ibid.*, p. 25.

also fightings and wrestlings? Well, of these there is no lacking, and they are not of slight account. Behold unchastity overcome by chastity, perfidy slain by faithfulness, cruelty stricken by compassion, imprudence thrown into the shade by modesty; these are the contests we have among us and in these *we* win our crowns. But would ye have something of blood too? We have Christ's." [17]

Thus at the very beginning the opposition of Christianity was felt in all its force and completeness. The words of Tertullian have been used to represent the real feeling of the early Christians against the stage. It is to be deplored that these early Christian worthies did not distinguish between the noble and the lesser elements of drama. They involved all its manifestations in a consistent condemnation, as is evidenced in Tertullian's *De Spectaculis.*

In the fourth century the attacks on the theater were redoubled. Augustine and Chrys-

[17] *Ibid.*, p. 34.

ostom led in this attack and were uncompromising in their attitude. While it seemed hardly possible to forbid Christians to enter the theatre, an absolute prohibition was established for the clergy. The laymen could not attend on Sunday and on ecclesiastical festival days on threat of excommunication. Later a law was passed forbidding performances on Sunday and during more sacred periods of the Christian calendar.[18] No Christian might be an actor or marry an actor. No actor could be baptized without renouncing his profession. Actresses and their daughters could not quit the unhappy profession to which they were born. Actors and actresses were forbidden to wear gold and rich fabrics, or to ape the dress of nuns. They were to avoid the company of Christian women and boys. They could not appear in public places or walk the streets attended by slaves carrying folding chairs.

[18] Philip Schaff, *History of the Christian Church, Vol. V.* p. 106.

Their portraits were not to be shown for fear they might pollute the neighborhood where they were seen.

With the fall of the Roman Empire, the drama as a living form of art was completely extinguished. The process of natural decay was accelerated by the hostility of Christianity.

When the Church, in abhorrence of the foul stage of imperial Rome, set its face against the theatre, it reckoned without two very powerful forces: first, the dramatic impulse whose roots run deep in the human race; second, the essentially dramatic nature of the Christian story and of Christian worship. No story is within itself more powerfully dramatic than that embodied in the Christian tradition during its early centuries. The appearance on the earth of a divine companion of humanity, His conflict with the powers of evil, culminating in the climax of apparent failure and defeat on Good Friday, followed by the dramatic reversal in the triumph of Easter morning,—here was a subject full of dramatic possibilities

for the Christian dramatist; and the form it was to take was determined by the nature of Christian worship.

Liturgical and Mystery Plays.—In view of the uncompromising attitude of the Church and the continued protest on the part of the clergy against drama, it is most remarkable that there was a singular new birth of drama within the bosom of the Church. It must be remembered, however, that there never was any thought of Christianizing the theatre. Consequently the new Christian drama was not in any wise related to the drama of antiquity, but derived from an entirely independent origin in the service of the Church itself. Once more it sprang from the people and as before grew out of the religious impulse. One may look at this new drama as he will, as an audacious and, at least, partially successful attempt to wrest the pomps of the devil to a religious service, or as a forced step to attract people to Christianity, or as an inevitable reaction from barring a deep human

urge which even Christians themselves possessed.

As early as the fifth century, in order to increase the attractions of worship, living pictures accompanied with songs were used on special occasions to illustrate the gospel narrative. Latin, the language of the Church and its service, was unknown to the people in general. The masses were grossly ignorant, realizing little except what they witnessed with their eyes. Consequently, the priesthood had to devise a way to bring home to the worshipers the meaning of the Bible—a book which they did not possess and which, had they possessed it, they could not have read. The idea of acting out a portion of a scriptural lesson was therefore eagerly seized upon; and thus a certain amount of action was introduced into the service. To this were added lyric and epic accompaniments together with certain musical adjuncts; and the liturgical mystery, which was the earliest form of Christian drama, came into existence.

The liturgical drama was well developed not later than the tenth century, when it was customary for the priests to take the place of actors in presenting the birth, life, and passion of Jesus as set forth in the gospel narrative. These mystery plays dealt with scriptural events only. They set forth the central mystery of the redemption of the world as accomplished by the nativity, the passion, and resurrection of Christ. This type of religious drama reached its height during the middle of the thirteenth century.

The Miracle Plays.—Strictly speaking, the miracle plays were concerned only with the lives of the saints. The Bible no longer remained the only source of information; but the legends which had grown up with the people were rich in material for dramatic presentation. This type of drama flourished in England during the thirteenth and fourteenth centuries. The religious drama no longer necessarily grew out of a particular act of worship, but was written independently and might be

attached to any service. As soon as the plays began to free themselves from the limitations set by their original position in the liturgy, it was natural that dramatists should capitalize their literary and dramatic possibilities. Hilarius of England wrote the first play of this kind, *Daniel.* Later he wrote *St. Nicholas* and *Lazarus.* These later two contained a distinctly comic element. So long as drama was strictly confined to the liturgy comic elements were eliminated. This release gave rise to the development of humor which was expressed in such plays as *The Feast of Fools, The Boy Bishop,* and *The Feast of the Ass.* Immediately there was a protest against this type of drama being given in the church and it received the rebuke of those in authority. Pope Innocent III in 1207 formally prohibited such plays to be given in the church.

The attitude of the clergy toward the dramatic performance could not be uniform. As the plays grew longer and their paraphernalia more extensive, the spectators be-

came more numerous and came to include non-church-members, and the vernacular took the place of the Latin. Miracles were less dependent on the use of church services than the mysteries proper. Law associations, guilds, and schools began to act plays in honor of their patron saints. As scenes and characters of more trivial nature were admitted into the plays, the comic element increased and the plays became less sacred. They ceased to be enacted in the churches alone, but were taken to the churchyard, later to the village green, and finally to the village streets. The clergy was still active in the directing and writing of such plays. They even acted in them masqued. Even as late as 1378 a number of clergymen petitioned Richard II to forbid uneducated and irreligious people from acting in scenes taken from the Old Testament, which would seem to indicate that they still considered them religious in character.

The Moralities.—The moral play owes its origin to the spirit that introduced the al-

legorical tendencies in religious literature, namely, the effort to illustrate moral doctrines and abstract ideas in bodily form. Virtues and vices, mental faculties, inclinations, and moral and evil influences were the persons of the moral play. These plays included such conceptions as the fall of man, and thus that of the human race. This allegorical drama developed into the real living drama which now draws its material from active human life.

With the coming and flourishing of the moral play came the complete separation of the Church and the play, in consequence of which the rank assigned to drama was again lowered and the Church returned to her primitive opinion. The clergy once more became hostile to dramatic presentation, and in England an active campaign was started by the Church against the stage, which was no less forceful than the one led by the early Christians. The sacraments of the Church were denied to actors, even on their death-bed, unless they solemnly promised that in case of re-

covery they would not resume their occupation. Actors who refused or died suddenly were buried as suicides. Molière, against whom the priests had a special grudge, in his dying moments vainly sought the consolation of the Church. The command of the king was necessary to obtain Christian burial for him.[19] There were many tracts written against the stage as strong as Tertullian's *De Spectaculis.*

It is interesting to note that Luther spoke in a sane manner concerning the stage. He says, "Christians need not entirely shun comedies, because occasionally coarse expressions and knavish deeds are found in them, as for this cause some might even refuse to read the Bible." [20]

The Puritans later led in this crusade. They denounced every spectacle as a pomp of the devil. They considered that a true Christian could have no time for worldly pleasures,

[19] Karl Hase, *Miracle Plays*, p. 177.
[20] Luther, *Table Talk* (quoted by Karl Hase, *Miracle Plays*, p. 185).

that he has no pleasure in vain delights, that his joy lies in attendance at Church, in fervent prayer, in the study of the Holy Scriptures, in singing of Psalms, and in godly converse with his pious friends. The early Puritan Parliament ruled in 1635 that all spectacles were prohibited and were amusements invented by the devil. Every player who continued to act in spite of this decree was to be scourged by the hangman, and every spectator was to be fined five shillings.

The American Church and Drama

Thus the Puritans actively opposed drama and their influence was felt in both England and America. There are conflicting accounts as to when drama first made its appearance in America. An apparently authentic account states that the first play was presented in Williamsburg, Virginia, by the Hallam Company from England. It was gladly received. The company had in its repertoire

Shakespearean plays and English comedies. Hallam, highly satisfied with his reception in Williamsburg, went to Boston, where he was given a frigid reception. The crusade against dramatic representation was led by Sewall, whose name has been made famous because of his connection with the "Salem Witchcraft."

The discussion concerning dramatic presentation was extended from the clergy to those in civil authority with the result that a law was passed authorizing the opening of theatres in Boston. The statute contained a special clause forbidding performance of plays on Saturday night as the Sabbath began at sundown. This clause caused the introduction of the matinée. This law was held in full force for many years. When Hallam and his company went later to Philadelphia, he found the city divided into two hostile camps. The Quakers carried a petition to Governor Hamilton requesting him to forbid public performances. The friends of drama also petitioned the governor to permit these performances.

The friends of drama won. Governor Hamilton gave permission "if nothing immoral or indecent was presented."

The playwrights were entirely conscious of the inimical attitude on the part of the churchman and sought to ridicule that attitude in their dramatic presentations. This is perhaps the reason that the clergy is often portrayed on the stage in a ridiculous light. The first American play, *Contrast,* written by Royal Tyler and performed in 1786, gave evidence of thorough knowledge of the attitude of Churchmen and sought to play it up in a ridiculous light. In this play appears the following dialogue:

JENNIE: So, Mr. Jonathan, I hear you were at the play last night.

JONATHAN: At the play! Why, do you think I went to the devil's drawing-room?

JENNIE: The devil's drawing-room!

JONATHAN: Yes; why, ain't cards and dice the devil's device? And the play shop where the devil hangs out his vanities of the world upon the tenter-hooks of temptation? I believe you have not heard how they were acting the old boy one night, and the wicked one

came among them, sure enough, and went right off in a storm and carried one quarter of the playhouse with him. Oh, no, no, no, you won't catch me at a playhouse, I warrant you.

(Jennie finally discovers that Jonathan was at the playhouse, because of the vivid description he gives of a play he saw.)

JENNIE: You certainly were at the playhouse.

JONATHAN: Marcy on my soul! Did I see the wicked players? Mayhap, that ere Darby I liked so, was the old serpent himself and had the cloven foot in his pocket. Why, I vow, now I come to think on't, the candle seemed to burn blue, and I'm sure where I sat it smelt tarnally of brimstone.

The question continued to concern both the civil and religious authorities. Southwark Theater in Pennsylvania burned mysteriously in 1821. Many good people felt this was an expression of God's displeasure. Consequently a bill was presented to the State Legislature forbidding the erection of more playhouses, stages, and scaffolds. General Anthony Wayne asked that "playhouses" be stricken out inasmuch as the stage was uni-

versally recognized as an efficient engine for the improvement of morals.

From the earliest colonial days, both the laymen and the clergy had been a unit in their opposition to the stage. But at length, there developed on the part of the clergy, and later of the laity, something of the liberal attitude exhibited by General Wayne. The voice which marked the beginning of this transition was a lonely one. In 1853 Henry W. Bellows, a prominent Unitarian minister noted for his public spirit, preached a sermon on "Theatrical Amusements" in which he approved the stage, not only as a legitimate popular entertainment, but also, if properly conducted, as an efficient means of instruction in morals and manners. An actor, Cornelius Logan, impressed by this utterance, said, "The Pulpit too often depicts virtue in austere and forbidding colors and strips her of every attractive grace. The path of duty is made a rugged and toilsome way—narrow and steep; and the fainting pilgrim is sternly forbidden

to turn aside his bleeding feet to tread even for a moment the paths of pleasure. The Stage paints virtue in her holiday garments; though storms gather around her radiant head, the countenance of the heavenly maid, resigned, serene and meek beams forth, after a season of patient suffering, with ineffable refulgence. Vice constantly wears his hideous features, and, in the sure, inevitable punishment of the guilty, we behold a type of that eternal Justice, before whose fiat the purest of us shall tremble when the curtain falls on the great drama of life." Others, especially among the clergy, responded very differently to Bellows' position. There was but little difference of opinion in the Church, especially among the clergy. With few exceptions they presented a solid front in the denunciation of dramatic presentation. Thus we see the relationship between the Church and the drama in America was in the beginning very different from that which existed in Europe, where drama was born in the Church and was later separated

from it. From the very beginning, the Church of America opposed the stage. Because of these influences we have come to think traditionally of drama as productive of only evil or, in its milder forms, as simply a means of pleasure. Many of the clergy still feel that attendance at the theatre retards one's spiritual development, while others feel that to see a good play which presents the moral law in action induces better moral living and larger spiritual expansion. These same people see in the sacraments of the Church a dramatization of spiritual experiences and desire to expand its uses.

Since the beginning of the present century, drama has been increasingly used in the Church. A large number of pageants and plays has been written for church use. Courses in religious dramatics have been offered in training classes, camps, community schools, and a very few colleges and universities. The Church is now in process of providing a trained leadership in the use of drama.

Thus we see that there have been two complete cycles of dramatic expression. Each time it had its rise in the religious impulse and served as a means of religious expression and teaching. Each time it was disowned by the Church. It was a characteristic of those who objected to dramatic representation altogether that they rarely gave any consideration to the origin of drama, to its close relation to the religious impulse, to its long continuance. It has sprung up spontaneously among different peoples. It existed in a very early period in Japan, India, Greece, and elsewhere. Drama has its origin in human nature and will continue to express itself in one form or another as long as the human race continues. The American Church first opposed, then tolerated, then recognized, and is now using drama. Drama has once again been called to the service of the Church as a means of teaching spiritual truths. Its future in the Church cannot be forecasted. It is dependent upon the wisdom and discrimination with which the method is used. It is

our duty to discover the laws governing the development of this deep-seated impulse and to utilize it for purposes of educational and spiritual achievement.

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CHAPTER III

PSYCHOLOGICAL BASIS OF THE DRAMATIC IMPULSE

Dramatic Impulse Part of the Individual's Equipment

Any system of education to be effective must take account of the native equipment and of the dominant impulses and drives in each stage of development and must seek to stimulate, control, and direct these toward a definite end. The dramatic impulse seems to have its basis in native equipment and thus becomes a tool for learning. It finds expression early in the life of the individual as well as in the early development of the human race. It is based upon certain fundamental urges of childhood—imitation, expression, construction, motor activity, and desire for approval. There is hardly a text-book on psychology that does

not devote considerable space to the discussion of these elemental urges and the part they play in individual development. Imitation has long been recognized as an important factor in human life. But the full scope and pregnancy of this impulse of man has been generally recognized only in comparatively recent years. By imitation is meant the tendency to repeat the thoughts and acts of another. The desire to imitate shows itself very early in children the world over. MacCunn describes imitation "as one of the earliest, deepest, and most tenacious of human instincts." [1] Thorndike writes, "Among the most numerous and the most important causes of the ideas producing action in a human being are the acts of other human beings. Manners, accents, the usages of languages, the style of dress and appearance—in a word, the minor phases of human behavior—are guided almost exclusively by them. They also control the morals, business habits, political ac-

[1] MacCunn, *The Making of Character*, p. 128.

tion of many men on many occasions, as the physical environment decides in a large measure what he shall do or feel." [2]

Expression of Dramatic Impulse in All Stages of Development

Kirkpatrick gives a lengthy discussion of the dramatic impulse, its genetic development and expression. He distinguishes five different types: reflex, spontaneous, dramatic, voluntary, and idealistic. We will discuss only the three types generally recognized: reflex, spontaneous, and dramatic.[3] A cross-section will be taken of the three types as they may appear in different stages of development. This division is for the purpose of analysis only. The discussion proceeds throughout in recognition of the principle of the unity of life; namely, that between the successive stages there is no sharp line of demarcation.

Infancy.—Reflex imitation is shown when a

[2] Thorndike, *Elements of Psychology*, p. 288.
[3] Kirkpatrick, *Fundamentals of Child Study*, Chap. VIII.

child is caused to do something toward which he has a psychological tendency by perceiving the act performed by another. Yawning, crying, laughing, and other emotional expressions which may be produced by children in the first year and a half are of this class. Reflex imitation is later obscured but it remains through life as an important form of suggestion.

Imitation becomes spontaneous when acts not provided by other urges are reproduced without any purpose other than the all sufficient and unconscious one of an impulse to reproduce and experience subjectively what has been observed objectively. Nothing in his environment, physical or social, escapes a child's notice; he absorbs and makes it a part of himself by reproducing, and thus getting a subjective knowledge of it. He desires for himself the "feel" of what he sees. For the first three or four years this form of imitation is dominant. Its expression evidences a concern with new acquisitions. Reflex imitation is

often combined with it, as when a tone in which a word is uttered is reproduced as well as its pronunciation. In no case, however, is spontaneous imitation analytic or synthetic. It is always of wholes, large or small.

The value of this spontaneous imitation lies in the great amount of material accumulated in the form of knowledge and in power of movement which may be used, analyzed, and combined and then used in future actions for a purpose. The knowledge thus acquired is of wide extent and of most fundamental character, for it is subjective as well as objective. The child learns to identify movements and sounds not only as they are seen and heard, but also as they are felt when they are performed or uttered. He can not only recognize them but also control them. Thus by spontaneous imitation he makes the world his own and obtains control of it.

Nothing is imitated that does not attract attention. Attention is determined by the prominent drives or experiences as they appear

in the life of the developing child. Hence, the spontaneous imitations of each age are an indication of the stage of development that has been reached.

At about three years of age the child seems to be surfeited with taking into himself and reproducing from his surroundings. There seem also to appear contrary suggestions which, at more or less frequent intervals, control action. He, therefore, has to be identified with whatever he has imitated and he refuses to copy exactly after the model set before him. He demands the opportunity for originality. This is due to the urge for self-assertion. Spontaneous imitation develops not only by becoming more complete, and being concerned with more complex acts, but by appearing to respond to mental images as well as to direct perception. The immediacy of the model is no longer necessary; but words, gestures, and processes observed yesterday are reproduced to-day as spontaneously

and accurately as if just observed and perceived.

The Dramatic Age.—Dramatic expression begins when the stage of spontaneous imitation is attained. Dramatic imitations are not clearly differentiated in the mind of the child, neither is it easy for an adult observer to distinguish them from spontaneous imitation. In purely spontaneous imitation the child reproduces literally, as well as he can, what he has observed; while in dramatic imitation he does not. Sometimes he goes beyond the make-believe stage and for the time he actually changes his personality. He actually screams with terror at the attacks of a make-believe bear, or weeps over the misfortune of a make-believe kitty.

This dramatic tendency usually appears about the age of three and continues through life but is at its climax from about four to seven. From the standpoint of play, Lee calls this the "dramatic age." "As everybody

knows, the play of small children, say, two and one-half years old or thereabout—is largely in the form of make-believe. They play doll and house and soldier. Sand at their touch turns into pies and houses, blocks become cows and schooners and railroad trains. . . . Much of the child's life at this age consists in impersonation, directly or through playthings to which the various parts are assigned, and there is no understanding him without knowing what this sort of drama means." [4] This dramatic impulse is not the impulse to show off. That belongs to a later and self-conscious period. One of the characteristic marks of this period, the dramatic age, is its lack of self-consciousness. In fact, the reason why these first two periods of childhood are so little understood by grown people is that they have forgotten their own childhood. The child's world of make-believe is the gist of his whole life. It colors all of his

[4] Lee, *Play in Education*, p. 117.

activities. He must do everything in character; and, in all plays which he himself initiates, the child does everything in character. But this does not prove, as many elders seem to think, that the child has a dual nature, one adapted to work and the other to play. On the contrary this universal tendency on the part of children to impersonate shows that the tendencies from which play is developed are not peculiar to play but these tendencies originate serious activities.[5] A child is serious in his play whether he is making mud pies, building with his blocks, playing horse or steam-engine; he is giving his whole mind to the matter in hand and is as much absorbed in it as adults become in their most serious pursuits. In fact the play of children is in the main not play at all in the sense in which grown people use the word. It is play in the sense of its being spontaneous, agreeable, and undertaken for one's own pleasure and with-

[5] Heniger, *The Kingdom of the Child*, p. 8.

out a conscious end in view. But it is not indulged in for relaxation or diversion nor is it of secondary importance.[6]

This dramatic impulse that we see universally expressed in children is not dramatic in the grown-up sense—a matter of dramatic interpretation—representing to other people what is passing in the actor's mind. It is the converse of this. It is the method a child uses to make clear to himself what he supposes to be in other people's minds. It is essentially an impulse to understand the world. It goes much deeper than mere imitation; it is not so much concerned with the act as with the "feel." Not the outer act but the inner spirit is what the child desires to represent or to possess. To do this he is not only under the necessity of acting out in flesh his intuitions of the inner nature of the world, but he must give his mental images bodily form before he fully possesses them. Stevenson has aptly expressed this thought. "We grown people

[6] Lee, *Play in Education*, pp. 1ff.

can tell ourselves a story, give and take strokes until the bucklers ring, ride far and fast, marry, fall and die, all the while sitting quietly by the fire or lying prone in bed. This is exactly what a child can not do, or does not do, at least, when he can find anything else. He works all with lay figures and such properties. When this story comes to the fighting, he must rise, get something by the way of a sword and have a set-to with a piece of furniture, until he is out of breath. When he comes to ride with the king's pardon, he must bestride a chair, which he will so hurry and belabor and on which he so furiously demeans himself that the messenger will arrive, if not bloody with spurring, at least red with haste." [7]

Playful imitation does not seem to convert the copy into the original as does dramatic imitation. Groos in his discussion of dramatic play says: "Imitation is still the foundation and also the source of pleasure not only in the feelings of emulation, but in putting one's

[7] Stevenson, *Child's Play* (*Virginibus Puerisque*).

self in the play of imagination and in the enjoyment of æsthetic effect. There can be no doubt that this refinement of the process by which the external act of imitation becomes at the same time inward sympathy is of great importance to human progress. . . . Even when a child copies for the sake of copying he learns an astonishing amount, and acquires a host of psychic adaptations. But mental elasticity, adaptability, and mobility are first acquired when the migratory instincts of the soul, so to speak, are awakened, and the child enters into the life of his model. Veritable participation in the mental states of another individual, objective appraisal of what he feels and strives for, would scarcely be possible without such practice." [8] It cannot be denied that imitation has a great influence on developing character. "It is not only likely—it is inevitable—that he makes up his personality, under the limitations of heredity by imitation, out of the 'copy' set in the actions,

[8] Groos, *The Play of Man*, p. 300.

temper, emotions of the people who build around him the social enclosure of his childhood. . . . For in Liebnitz's phrase, the boy or girl is a social monad, a little world, which reflects the whole system of influences coming to stir its sensibilities. And just as far as his sensibilities are stirred, he imitates, and forms habits of imitation. And habits?—they are character." [9]

Junior Period.—It has already been stated that dramatic imitation appears at about the age of three and is the dominant urge from this age until about seven years of age but continues through life. During the periods discussed the child has already developed a number of types of mental imagery; he has developed from a human personality to an individual personality; he has amused himself with all sorts of make-believe fancies; he has developed an imagination which is very vivid but not always accurate. As he approaches the junior period, he seems no longer content

[9] Baldwin, *Mental Development,* p. 357.

to dream of a world of fancy; he can no longer ride a stick but must have a real horse. He longs to become acquainted with a real world. Dramatic representation still appeals to him but he demands an accurate representation according to truth.

Adolescence.—In the teen age the imagination takes flight in the world of books and literature. "Boys and girls between ages of fourteen and seventeen, as well as young men and women in every college throughout the country, are just as interested as are little children in the form of play which the little ones call 'making believe' and which the children of older growth call 'dramatics.' " [10] G. Stanley Hall tells us that if we make a study of the dramatic instinct as it operates at this stage of life we shall see that one of the characteristic changes of dawning adolescence is the awakening interest in adult men and women and all their works and ways. It is at this stage that the dramatic tendency is of

[10] Heniger, *The Kingdom of the Child*, p. 89.

paramount importance. A youth at this stage of development will read a piece of literature and infuse the characters with his own personal emotions. He is all aglow to try on a new character. The whole world is a stage and he is playing the leading rôle. No situation arises but that he immediately places himself in this situation and in his imagination reacts to it. His imagination is largely creative and is concerned with the formation of ideals. He spends much time in day-dreams in which he creates a world and his relationship to it, not as it is but as he hopes it to be. He is continually having imaginary experiences and doing things similar to those in real life but infinitely more satisfying and successful. Even when his every-day life is very commonplace, he is living, in his imagination, a life that is far from commonplace. He is continually seeking a model after which he may pattern.

Through the expression of his dramatic impulse, the youth finds a solace and distraction

in those moments of first awakening from the glamour of his first interpretation of life to sterner realities which are thrust upon his consciousness.[11] The great task is to keep the necessary bond between the imaginary experiences and real achievement so that they may direct activity. "The day dreams and imaginings, although of less intellectual value than the constructive imagination of the preceding period, are of far more significance in the development of character. Life means a thousand pictured possibilities, and usually there is more or less of an impulse to realize some or all of these possibilities. In nearly every case some of the possibilities become ideals and help direct conduct during longer or shorter periods, and not infrequently throughout life." [12]

Adulthood.—The expression of the dramatic impulse is not limited to childhood and

[11] Addams, *The Spirit of Youth and the City Streets,* Chap. IV.

[12] Kirkpatrick, *The Individual in the Making,* p. 221.

youth. It continues through adult life, giving wing to thought, giving abstract themes a setting, and thus making them clear. By the exercise of it, old age relives the experiences of youth and visualizes the world to come. Thus it continues through life, utilizes what it finds, looks for what it wants, and, when it cannot find what it wants, it creates. It seems to be a mold through which all the interests of life run. The infant smiles when smiled at; the young child gets his first thrill of parenthood when playing with dolls; the older child finds great delight in accurate dramatic representations; the adolescent sees the whole world as a stage; the old man lives over again the scenes of his life and pictures the life to come. Thus the dramatic urge finds expression in and colors all life.

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CHAPTER IV

THE EDUCATIONAL VALUE OF THE DRAMATIC METHOD

The Ultimate Aim of Education

The Development of Personality.—Before one can intelligently discuss educational values he must know the aim of education and have some knowledge of the means of its attainment. We are told that the ultimate standard of value among human beings is personality; hence its development is of supreme importance. Not only should this personality be self-directing, but organized and unified into a consistent whole, or be progressing toward such organization and unity. Welton defines personality as "the whole man in all his activity, in all his relations, in all his aspirations." [1] Personality, then, is a matter of

[1] Welton, *What Do We Mean by Education?* p. 89.

growth which is brought about by the gradual organization of life according to the values of the various elements constituting it. Starting with the innate tendencies, through experience in certain surroundings and under certain influences, dynamic forces gather strength in life. These innate tendencies and forces need to be harmonized, but none absolutely negated. The task of education is, then, one of directing, coördinating, and harmonizing, thus bringing about a perfect organization of life under one great purpose which finds its meaning in one great ideal.[2] The ultimate aim of education is the whole and complete life. This is a quite different concept of education than that sometimes held; namely, that education is simply a matter of giving information. The educator must remember he is not dealing with abstract forces but with active, pulsing, concrete human life. A rigid insistence on the learning of set facts has ever failed to inspire in most pupils a desire to know them. But if these

[2] Thorndike, *Educational Psychology* (briefer edition), pp. 44–46; 163.

facts can be applied to his experience, they take on new life and meaning and are useful in so far as they evoke desire and effort. They are justified in so far as they direct that desire and effort toward an approved end.[3]

As has been said, in the unifying of personality there is needed, as a dominant center, a great ideal. The question then arises: what is to be that great ideal? Welton, in discussing this ideal, says, "such a dominating ideal would, therefore, be a true and complete picture of the highest good possible to man and that . . . is found only in a relation to that highest good and true personality which we call God. That is the ideal toward which a perfect education would strive; and educational progress can consist only in drawing continually nearer to it."[4] It would seem then that the differentiation between secular and religious education is unwarranted. The child is a unit. He has one set of tendencies.

[3] Shaver, *The Project Principle in Religious Education,* pp. 132ff.

[4] Welton, *What Do We Mean by Education?* p. 91.

A unified life is the end of the educational process. The division of the educational task is necessitated by our political organization; but the process of education is one.

The Dramatic Tendency as a Tool of Learning

The question then in our discussion is: can the dramatic method be used advantageously, purposefully, meaningfully as a means of attaining the aim of education; namely, the development of a unified, harmonious personality having as a dominating center the more ample personality, God, and possessing the ability to function properly in society?

It has already been stated that the task of the educator is to direct the tendencies of the individual toward life processes. To be sure, native ability is supplemented with acquired ability; but, in beginning the training of a child, we start with his native equipment, his innate tendencies. They are his only tools for learn-

ing. Any educational system, to be effective, must recognize the predominating drives in different stages of development and utilize them to the fullest possible extent. The instinctive spontaneity and liveliness of the child should be used as an aid in learning.

Educational Values

Complete Enlistment of All the Faculties.— In the earlier discussion we have attempted to show that the urge for dramatic expression is a part of native equipment. The fact that it appears so early in the human race, as well as in the life of the individual, would appear to substantiate that position. Part of the task of the educator then is to discover and analyze the educational values of the dramatic method of teaching. Every true teacher is in search of that method which will secure an all-absorbing interest on the part of the child, a unified effort and attention.[5] The dramatic method

[5] Woodworth, *Dynamic Psychology*, pp. 69ff.

is of educational value because it enlists so completely all the faculties. This is evidenced by the extreme seriousness with which children enter into it. Lee tells us that "the test of true educational experience is that it leaves a larger personality behind. . . . An exercise to have this educational effect must possess the quality of complete enlistment. It is with the core of being, the central and pervading essence as with the subordinate faculties; the soul, like the muscles, grows by action; it creates itself by self-assertion, by pulling itself forth in overt deeds into concrete form. It is only what you put the whole of yourself in that will give you a greater self in return." [6]

Natural Response.—Dramatic presentation secures a natural response. By natural response is meant the interest that is secured because it arises within consciousness as it reacts to its environment instead of being arbitrarily imposed by some other consciousness. Artificial interest, on the other hand, comes into

[6] Lee, *Play in Education*, p. 1.

existence by some special act of another person rather than by the natural course of events. Artificial interest lacks essential permanence, while interest aroused through the ordinary association with things and people is ordinarily self-perpetuating and may be regarded as genuine natural interest.[7]

It has been held by many educators that interests employed in educating a child must be largely artificial. They held that the child is preparing for adult life, and since he is not surrounded by experiences of adult life, artificial interests in adult life must be stimulated. Much of our teaching of religion and morals has been based upon this theory. An increasing number, however, now hold that a child can be much better prepared to meet adult life by living most completely the life of a child and developing in a natural way the natural interests of childhood and later those of youth and adulthood as the conditions of life and the manifestations of inborn tendencies vary.

[7] Kirkpatrick, *The Individual in the Making*, Chap. II.

Probably the highly skilled teacher may secure better results in a shorter time by depending almost entirely upon genuine interests naturally aroused. To be sure, she must be alert and able to discern the impulse prominent in the pupil at the time and adapt the work to his impulses instead of requiring him to adapt himself to her schedule. "In so far as the purpose of education is to develop personality of the individual, artificial interests are far less effective than the normal, natural and genuine ones. . . . The most effectual development of individuality is possible only when it takes under the influence of interests arising from one's own natural impulses and in accordance with interests and ideals which he has adopted as his own." [8]

If this be true, the task of the educator is to seek to utilize the currents of a child's own nature. Instead of selecting that which he feels will be most valuable to the child on reaching adulthood and trying to "childrenize"

[8] Kirkpatrick, *The Individual in the Making*, p. 35.

it in order to appeal to an artificial interest, he will select those materials and employ that method of presentation which will interest the child in his present stage of development and will cause him to control his conduct in ways that will promote complete and well rounded development, and secure for him success in adult activities. The problem is not so much one of arranging facts and truths to be learned as one of finding means of correlating various interests and activities in such a manner that more and broader interests shall be aroused so that the child will eventually feel that what he is doing now is a means to doing something else and so on until his highest ambitions are realized. Such a method will bring about a genuine correlation within the consciousness of the individual and will tend to bring about a complete unification of personality.

We are what our natures allow us to be. A teacher, to be effective, must consider the innate desires and impulses and regulate his method thereby, otherwise he will secure only a

forced response which brings no pleasurable reaction and which makes drudgery out of what should have been a pleasurable experience.[9] If the teacher takes into consideration the spontaneous interests of different stages of development and exposes these interests or tendencies to the right kind of stimuli, they will secure such a natural response as will make the process of learning an easy and natural one. "He that has found a way to keep a child's spirits, easy, active, and free; and yet, at the same time, to restrain him from many things he has a mind to, and to draw him to things that are uneasy to him; he, I say, that knows how to reconcile these seeming contradictions, has in my opinion, got the true secret of education." [10] The individual responds to dramatic presentation because his interest grows out of certain fundamental urges of self-expression. To speak of this method as *dramatic play* is perhaps misleading; one might

[9] Thorndike, *Educational Psychology,* Vol. 1, "The Original Nature of Man," pp. 289–293.

[10] Locke, *Thoughts Concerning Education,* p. 46.

better say *dramatic expression,* which is a more inclusive term and has to do with the means, not the end. Such expression may be described as a vital spark of life dropped down into a program of normalism and routine. It may include all methods that are so imaginative, constructive, and vivid as to infuse an emotional equality into the facts and ideas presented, thus connecting them with life. Such presentation of facts in relation to life experiences stimulates interest and secures an active and natural response.

Release from Fact Environment and Fact Personality.—The relationship between the individual and his environment is an inseparable one. In that environment he finds his aims and seeks guidance toward their accomplishment. By the use of dramatic expression the educator is able not only to regulate environment but to create environment. For a dramatic imagination not only supplies a personality but a personality especially calculated to deal with a dramatic environment.

Such a dramatic environment and personality meet a demand for fuller activity than may be enjoyed by the fact environment and the permanent personality. Through dramatic representation, the individual touches heights and depths which otherwise might never come into his experience. Life becomes larger and his contacts more numerous as he lays off his own limitations and puts himself in another's place. A little girl need not wait until she is grown to get the first thrill of motherhood. A boy need not wait to enlist in the army to become a soldier, nor carry a real gun to acquire the martial step, but these emotions may be developed through dramatic expression. In each child slumbers not only all the experience but all the imaginative power of the human race; nature has equipped him with capacity in the exercise of which he may acquire all this experience.[11]

Development of Imagination.—We must feed and develop imagination and allow it

[11] Welton, *What Do We Mean by Education?* p. 126.

scope if we would have the child grow up. Such development is the first step in the larger life process of the individual. It is the imaginative material out of which all achievement is condensed. The need of imagining is the need of building castles in the air before trying out architectural conceptions upon the tougher susceptibilities of brick and mortar. Only by proper functioning of this power of imagination may one pass by way of achievement to real growth. The degree of success depends upon the fullness of the vision. The more concrete the ideal, the more concretely it acts and lives in the individual. In dramatic expression the child tries on a new character. He is transplanted in new environment. He gains experience. He acquires many of the necessary qualities and rehearses many of the activities by which he is to make and hold a place in the world's complications. These impulses which urge him are but the interests of adult life. He makes social adaptations to new and created environment. Thus is developed a

sympathetic understanding. He is placed in another's place. He gets experience by proxy, so to speak.

Aims beyond Present Attainment.—"If education does not point ahead, it must tend to retard the advance of the developing spiritual life. When it is spoken of as formative, the essential meaning is that it helps to determine life by offering ideals and inspiring desires which lead to effort of a certain kind and direct toward a certain end." [12] In all stages of expression we find the individual exploring new territory, seeking new experiences, establishing new contacts, making adaptations to new situations. Thus the dramatic impulse aims beyond present attainments. It points in the direction of needed development and aims beyond existing powers. It is always seeking an end and is in itself an achievement. One does not give expression to this impulse so much because he chooses to as because the prescribed end chooses him. It is only when we recog-

[12] Welton, *What Do We Mean by Education?* p. 126.

nize the purposeful character of dramatic expression that we appreciate its vital function in the development of the individual.[13]

At the heart of purposeful dramatic expression is an ideal. We find in observing children in their play activities that they are never quite satisfied with their achievement. If a child builds a house of blocks he never sits long viewing his achievement but tears it down that he may build a better one or construct something entirely different. The same is true of other activities in which the imagination and dramatic expression are employed. "Build thee more stately mansions, O my soul!" seems to be a dominant impulse in individual as well as in racial development. There seems to be something in the individual driving him on to greater achievement and further conquest.

Gets Teaching into Action; Achieves Personal Values.—It would seem then that the dramatic impulse may serve mental, moral, and religious purposes. What the individual really

[13] Lee, *Play in Education,* Chap. II.

does in dramatic expression is to carry facts into values, and that is a far longer stride than to merely carry facts into acts. It is more than a quality of mind. It is a quality of the soul and as such needs far more careful, wiser, more individual training than any purely mental quality. Morality has its birth and its being in fundamental emotional attitudes.[14] The psychology of emotions and the training of the same is receiving much attention today. Earhart in discussing the importance of training the emotions says, "The main thing is to turn fine sentiment into fine action and not let it go to waste." [15] The dramatic method provides means of getting teaching into action, and for the purpose of the educator nothing is more important. "Learning may remain detached, as a garment, unidentified with self. The final appreciation in life and in study is to put one's self in the thing studied and to live there actively. Thus the source of all art is imitation in the fullest sense, not copy,

[14] Heniger, *The Kingdom of the Child*, Chap. III.
[15] Earhart, *Types of Teaching*, p. 127.

but identification." [16] Morality is skill in conduct, and can no more be acquired without constant practice than can skill in any form of activity. "Virtue is seen only in action and, therefore, can be learned only by action." [17] "The moral sense grows but by exercise." [18] To quote further from Welton, "Conceptions of virtues, and rules of duty to God and man, may be expounded without the slightest effect on action. Only when they can be appealed to in order to solve a real moral problem are they effective in determining conduct." [19] Intellectual comprehensions of doctrines of morality and religion are, then, operative educationally only when these are taken up into the spiritual life as guiding principles and become identified with personal experiences and purposes. Power to talk ideas does not give power to act them. Power to act,—that is, skill,—comes only through practice. Or, as

[16] Cook, *The Play Way*, p. 16.
[17] Welton, *What Do We Mean by Education?* p. 138.
[18] Browning, *The Ring and the Book.*
[19] Welton, *What Do We Mean by Education?* p. 138.

Newman puts it, "Something more than merely admitting of truth into the mind is necessary if it is to remain. It must not be passively received, but actually and actively entered into, embraced, mastered." [20] In the training of children we must remember they have immature minds and small experience. They need the help of suggestion and the stimulus of definitely raised problems, to be sure that they take up into the living streams of their lives the ideas which they find in their teaching and in books. The dramatic method of teaching provides means for doing this very thing. "Drama deals with men in groups, and men in action. It shows action rather than talks about it. It does not paint life but sets it before us. . . . It shows us man's interior nature working itself out as an objective fact." [21]

Bagley in his discussion of ideals and their control of conduct tells us that ideals are crys-

[20] Newman, *Idea of a University*, p. 489.
[21] Dewey, *Psychology*, p. 321.

tallized in dramatic expression. "Situations that are vividly imagined become in effect real situations. Actual adjustment to them is often initiated. . . . Ideas that are absorbed at this time will tend to become emotionalized, —to become ideals. Courage, perseverance, magnanimity, courtesy, charity and a host of other virtues may, in this way, be endowed with sufficient emotional force to carry them through life as effective controls of conduct." [22]

Dramatic work, then, employs the whole of a child's power. It chases out self-consciousness and relieves formality by securing a natural response. It enriches experience by offering release from fact environment and permanent personality. It aids in character development by aiming beyond existing achievements. It organizes imagination and seizes upon essentials by breaking through the usually enforced limitations of time and space. It sets free a sense of humor out of which will

[22] Bagley, *Educational Values*, p. 170.

grow a sympathetic philosophy of life. It points the way to achievement of highest personal values.

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CHAPTER V

THE PLACE OF DRAMATIC ACTIVITIES IN THE PROGRAM OF RELIGIOUS EDUCATION

What Makes Education Religious?

In this discussion education has already been defined and its aim stated. It has also been pointed out that the educational process is one because the child is a unit of capacities and experiences. It has been shown that the dramatic method has value in general education. Its value in religious education now remains to be shown. The question then arises: *What is religious education and in what respect does it differ from general education?* If the results of the previous discussion be valid, religious education is but a phase of education, but one aspect of the total experience in the continuous development of the individual. Betts tells us that "in order to be

religious, education must be more than moral education, more than civic education, more than æsthetic education. It may include all of these, but it must go deeper, and it must involve a new element; an element which is at root the determining factor in deciding whether the education being given is religious. This element is the concept of and belief in God and (for the Christian religion) Jesus Christ. . . . In short, just as the function of education is to fit the individual into a present social process as a helpful participant, so it is the function of religious education to fit the individual as a constructive, upbuilding force in a present day religio-social process which that education will help to define." [1] Another authority in the field, Bennett, says: "Religion relates life to God. Hence, education is religious when its conceptions, aims, and methods are conceived, motivated, and directed in terms of religious idealism. . . . Christianity holds that it is the development of

[1] G. H. Betts, *Religious Education*, Vol. XVIII, No. 2, April 1921, pp. 86f.

personality after its teacher, that God may be glorified in the extension of his spiritual kingdom. This makes religion the basis of morality and motivates conduct in terms of responsibility to creator and creatures. Education to be Christian interprets the aims in life in terms of Christian idealism, breathing through it all the meanings, attitudes, and the principles of its Exemplar." [2] It would seem then that the aim of religious education is much like the aim of general education; namely, the development of a unified, harmonious personality, having as a dominant center God, and, for Christian education, possessing the ability to function in society according to the teachings of Jesus Christ.

Does Religious Education Require Special Methods?

Another question to be raised is: *Does religious education require special methods?*

[2] Arthur E. Bennett, *Ibid.*, pp. 88–89.

Will the methods that are successful in general education be fruitful in religious education? The child is a unit. He brings to the class for religious instruction the same capacities, the same set of experiences, and is prepared to give the same characteristic reactions as to any other instruction. Because of these facts, the assumption is made that methods found of value in general education may be used with profit in religious education. It must be granted that in actual practice religious education has a special aim; namely, the development of the moral and religious character of the individual. Such development cannot be secured by merely informing the understanding. The religious educator has a right to demand the acquisition of certain facts concerning religion. But besides knowledge about religion there must be appreciation, personal ideals, and efficiency in Christian living. Accordingly, the main problem of method is that of guidance in matters of sentiment and motive. There is a growing realization that

this cannot be done by teaching the contents of dogma. Methods of religious instruction, therefore, are being brought into close relation to the individual's present religious needs.

The Educational Value of the Dramatic Method in Religious Education

The value of the dramatic method of teaching in general education has already been discussed. All that has been said of the educative value of the method in general education applies in religious education. Provision for such expression is making its way into the program of religious education, not only on the grounds of its general educative value but also because of conclusions drawn from the nature of religion and from observation of the religious reactions of children and youth. Because of the tendency to regard religious experience as something apart from all other experience, and because of the importance of religion in the life of the individual, it is ex-

tremely important to enlist all the faculties of the individual on its behalf. As has already been stated, the dramatic method has educational value because it secures a normal response. It is highly important that the response to religious training be a perfectly normal and natural one, inasmuch as there is a tendency to regard religious experience as abnormal and quite out of the class of normal experience. By the use of the dramatic method definitely raised problems may be presented in which principles governing right conduct may be actually employed. Thus the child gains experience in developing skills of living. The dramatic method provides means for getting religious teaching into action. It develops imagination, and the development of imagination makes for a sympathetic understanding of others. One's own affairs tend to sink into their true relationship to others' rights and a normal balance between the individual and society to result. Imagination is the basis for altruism. One's failure to follow the Golden

Rule may come less from the lack of good intention than from the inability to put oneself in another's place and appreciate how he would feel under given circumstances. Imagination helps to distinguish the morally congruous and incongruous. Our religious fanatics cannot see things in relation but are dominated by a single idea. They cannot laugh at themselves, but take their whims for their conscience. These are examples of the absence of the cultivation of imagination. Personal appreciation, the power to enter into the lives of others and to realize how they feel and react to situations, is an element of great importance in the kind of character that religious education should seek to foster.

The aim of the dramatic method in religious education is not to make actors but to develop imaginative creatures; to make them into appreciative citizens; to widen their horizon, mentally, ethically, and spiritually; to give full, free expression, in order that they may develop in beauty, health, and grace, that they

may approach life with eagerness and vigor; and to stimulate their creative gift for strong individual expression so that, when they have found and recognized their special, individual work, they may be able to focus their powers upon it with strong initiative and joyous individuality.

Guiding Principles

The place of dramatic activities in the program of religious education may be defined by discussion of principles which should govern their use.

Dramatic Activities an Integral Part of the Program.—Dramatic activities should be an integral part of the program and not an extraneous matter added to an already overburdened curriculum. Much energy and money have been wasted in the program of religious education by following fads, by attempting methods that have been found unsuccessful in general education. The principle that con-

tinuous experience gets into structure holds as truly in religious experience as in other experience. The fact is that many of our best leaders in religious education have not been enthusiastic about (some have even been inimical to) the use of the dramatic method because it has sometimes been used unwisely and has not been built into the church program. Too many times dramatic activities have been in the nature of a demonstration quite independent of the other features of the program. Much has been said about correlation of the activities of the church school; but many of the leaders of the various activities still seem to be working on the assumption that, if each project is done well, the outcome will be satisfactory. They do not stop to inquire if these fragments will make a whole. Educational responsibility cannot be met by launching new agencies and adopting new methods. There is need for the preparation of a program from the standpoint of meeting the full needs of the individual who is to be taught. The task is to formulate out

of the wealth of materials and of methods of presentation a single rounded and complete program. Too often the use of dramatic activities has not been brought into clearly defined relationship with the other parts of the curriculum. There must at least be an attempt to secure correlation between the instruction and the expression. The teaching may be excellent but so unrelated to the expression that it cannot be assimilated. For example, a missionary drama, if given to crystallize a certain message evolved from a study of a missionary topic, would be much more fruitful than a missionary play or pageant presented without relation to any other activity of the church program.

Purposefulness.—The use of dramatic activities should be purposeful. Feverish activity marks much of the use of drama in religious education. Dramatic activities are frequently devised without consideration of their aims. To many people, the use of drama in religious education means the production of an

elaborate pageant or drama. Some have been satisfied with elaborating processes without inquiring into their products. The task of developing religiously minded individuals is far too serious and important to permit the use of methods without scientific examination and testing. There is a need of mingling knowledge with zeal to definitely discover the values and efficiency of methods which we now blindly follow.

Dramatization as mere dramatization should occupy a very small place in the program of religious education, or in any other educational program for that matter. It is only as the use of dramatization can be defended in terms of ends that this method may be held valid. One must know the desired goal in order to make purposeful use of any method. While an aim without a method of attainment is useless, on the other hand, a method without an aim is blind. If one is using the dramatic method for class-room instruction there are three questions to be asked. First, can it be brought into

line with the problem of the lesson? Second, will it aid in making the situation real? We have stated as one of the educational values of the dramatic method, that it gets the child into the habit of seeing things vividly, so that the imagination has through it set a high standard which it will, in the absence of dramatization, seek to reach. The imagination will have formed the habit of not resting content until the situation has been brought up to the high standard of reality to which it has become accustomed. The third question is: Will it aid in giving the mind clearer percepts? Here is found one of the most important justifications of classroom dramatization. When a clearer, more accurate and lasting perception is the desired end, then the child should be allowed to learn through creation. To act the process that is being explained guarantees comprehension that cannot be secured by the mere giving of information. Dramatization may also be used when appreciation is the desired aim. It is a common experience that one cannot appreciate

the characters he meets in history, fiction—their hates, their loves, their longings, hopes, and ambitions—unless he takes a subjective rather than an objective attitude toward them. To relive their lives he must not only assume their mental attitude but also their physical posture. The characters of the Bible may be made to become living actualities by allowing the child to relive, in the brief tabloid of the drama, the characters of biblical literature. By this method biblical appreciation may be taught rather than caught.

To make the Bible morally and religiously educative, it is essential that the student should come to have a realizing sense of the past. Often the great characters of the Bible are to the student merely dim phantoms moving across a white mist, and their great deeds are no more real and human than the characters of our half-forgotten dreams. If these great characters are to lift, to inspire, and to instruct our youth they must appreciate the biblical times as alive, realizing that every recorded

deed sprang from human beings like these we know to-day, moved by the same hopes, aspirations, and fears, handicapped by the same weaknesses and failures. To put these scenes in dramatic form transfigures the past and gives these dim phantoms life.

> The statue shrined and still
> In that grey minster front we call the Past,
> Feels in its frozen veins our pulses thrill
> Breathes living air and mocks at Death's deceit.
> It warms, it stirs, comes down to us at last,
> Its features human with a familiar light,
> A man beyond the historian's art to kill
> Or sculptor's to efface with patient chisel-blight.[3]

Our Bible has sometimes been made a "fetish." It needs to be resolved into elements of which the unit is the individual. It is when its chapters are read in terms of the individuals who make them up that its teaching is brought home. When it is interpreted in this larger and more human way it has a place in the curriculum from the kindergarten to the end. Only as we interpret it so can it be fully

[3] Lowell, *Under the Old Elm*, Canto II, Stanza 2.

utilized not only for ethical and moral instruction but also for that moral and religious awakening which comes from vital contact with noble men and heroic deeds. Other great literature might well find a place in our curriculum, the same principles being applied and the same methods being employed.

Stimulation of Moral and Religious Impulses.—The use of dramatic activities should arouse and deepen the moral and religious values. In dramatic activity we see the moral law in action. Moral teaching is brought home in the most effective way. Manhood, self-control, heroism, fidelity, have made for life; and every element of brutish selfishness, capricious sensuality, cowardly expediency, have made for death. In dramatic presentation principles of noble living may be seen in concrete form. Not only do these teach in a concrete way; they present examples for imitation and inspire the learner to follow. Ideals are formed. Great personalities, presented for imitation, serve as a type of moral ideal,

thus giving concrete form to the concept of noble living. We must remember, too, it is not only good men and women who instruct us. It is here a question arises: Can we teach only by good examples? A little child should never be permitted to take the part of a mean character. If the type of action is better than his own it tends to raise his ideals; if it is lower than his own it tends to debase his ideals. It is only when he is sufficiently developed to understand his necessary relationship to the artistic value of the whole plot that it is safe for him to take the part of the villain. When he has arrived at such age that it is possible for him to understand the principles of moral conduct, those principles will at once explain good and bad conduct for him. Correct and false conduct will be defined, if not in terms of each other, at least in relation to each other. The tree of knowledge is one of good and evil. An *intellectual* conception of either will involve a conception of the other. When evil is portrayed in its native ugliness and hideous con-

sequences, it is instructive to the intellect without being attractive to the sensibility. It is only when evil is dressed out in an adventitious garb of false beauty that it becomes seductive, because misleading to the emotions. It is safe to consider the evil deeds and characters of the past if one considers them only in the proportion they sustain to the good, only as they are seen in their true relation to the whole of life. When their place is exaggerated or the perception of that relation is lost, they will become dangerous. "Show the bad to children plainly, but not as an object of desire, and they will recognize it as bad. Interrupt a narrative with moral precepts, and they will find you a wearisome narrator. Relate only what is good and they will feel it monotonous and the mere charm of variety will make the bad welcome." [4] Returning to this thought later in the same treatise, Herbart says: "However extreme the necessity may be that a youth should never become familiar

[4] Herbart, *Science of Education*, translation by Felkin, p. 88.

with the bad, protection of moral feeling need not be carried so far (at least not continued so long) as to make youths amazed at men as they are. Bad company is certainly infectious, and almost as much so is a pleasing lingering of the imagination on attractive representation of the bad. But to have known men in early life, in all their many varieties, insures an early exercise of moral judgment, as well as a valuable security against dangerous surprises. And vivid representations of those that were give doubtless the readiest preparations of those that are, only the part must be sufficiently illuminated, so that its men may appear like ourselves, and not beings of another species." [5]

A bad man may conceal his real nature and dress his vices in an attractive garb, at least for a time; art unmasks its villain, and when it deals with evil makes it as ugly in form as it is revolting in spirit. No one who has read *Othello* is led to imitate Iago, and in *King*

[5] Herbart, *Science of Education,* translation by Felkin, p. 227.

Lear the examples of Goneril and Regan never tempted a child to ingratitude. No student of Joseph was ever tempted to sell his brother. A real test of true art in literature is the way it mates the body to the soul. When vice is made attractive and arouses a sentimental interest in it, it is not true art but a low pandering to decadent sensibility. The principles of noble living should be presented in concrete form. This will not only teach the children the meaning of virtue in the most impressive way but also present example for imitation. Among historic individuals are many who serve in a greater or less degree as types of a moral ideal, thus giving concrete form to notable ideals of living and inspiring imitation. If the student is to receive its real educational value he must not stop with the artistic symbol, but must turn from it to what it symbolizes.

There is real danger of dissipation of the emotions in dramatic production. "A life whose ideal value has been perfectly estab-

lished in experience never aims to serve as a model in its form, but only in its essence, in its spirit. It is the greatest mistake to suppose that spiritual human perfection can serve as a model in its form. This accounts for the common experience that the taking of such external manifestations of perfection as examples, instead of elevating mankind, checks, nay, represses its development." [6] Great care should be taken to relate the feeling to the action, so that the stirring of the imagination and emotions to an appreciation of the characters represented may be the means of developing a more sensitive response of the human being to the real world. The value of this culture for moral living can hardly be exaggerated, since only as one possesses the power to enter appreciatively into another's spirit can he act justly and be able to help him.

Proper Gradation to Meet Individual Needs and Capacities.—Dramatic activities should be graded to meet individual needs and capacities.

[6] Froebel, *The Education of Man*, translated by Hailmann, p. 12.

There is a certain amount of precious time for each stage of development; and we should not allow the time for the more fitting—for that which gives most joy, and therefore most culture—to be usurped by the less fitting or that which belongs later and which will later assert its claims. It is not difficult to see why this applies to dramatic work, even if it be more difficult in this field than in others to select materials and methods for work with reference to the psychological needs of the child.

The educator must begin with the child and work outward with him to the larger world. Herein lies one difference between the older and more modern use of drama with children. Now the benefit to be derived by the child is considered of paramount importance. In the past, the child was not supposed to understand what it was all about. He simply helped to make the picture or was exploited for the amusement of the audience. It is extremely important that a child's dramatic expression be within the realm of his understand-

ing. In order for this to be true, it is necessary, first, that he be able to identify or relate to his own experience the elements in the presentation and then, in turn, he will be able to bring these familiar incidents into new relationships. If a child does not have this intimate understanding of the character or deed he is representing, he is likely to feel that he is the center of attraction and develop a self-consciousness that is very detrimental to his development. Second, it must be borne in mind that the concrete precedes the abstract. A young child will not see beyond the symbol to the thing or act symbolized. He could not appreciate the spirit of kindness but he must see the kind deed performed by some understandable person. Third, the imagination and emotions can be appealed to earlier than the reflective reasoning; and synthetic appreciation can be awakened before intellectual analysis should be stimulated.

These principles will influence the type of dramatization as well as selection of material.

As to type, there should be a gradual gradation from the picture posing, pantomime, and portrayal of moods, to dialogues, story playing, and easy dramatic plot, and, finally, to more elaborate and intricate dramatic plot. As to material, at first, simple actions and concrete lives, as near as possible to the child world, may be chosen (from life) without reference to historical setting. Gradually these characters and deeds may be identified with certain movements of humanity which they interpret. Later, a specific phase of biblical literature, history, or moral living may be used with attention as to historic setting, manners, customs, and the laws underlying and controlling men and events.

In the discussion of the psychological basis of dramatic work, it was stated that the dramatic impulse runs through life. Hence dramatic activities have a place in all departments, stimulating and directing this tendency toward life processes—not that it should be the exclusive method, but because it is a valuable

method. Craig, an expert in this field, says, "Of all the arts, those coming nearest to the child's first instincts for temperamental, or let us say, more simple expression, in play, are:—dramatic art,—the lyric arts,—those that require personal action, vocal expression to carry them out." [7]

Infancy is the period of reflex and spontaneous imitation. The home is the first responsible agent for its direction. The child at this stage of development is unmoral and unreligious, being inducted into the mysteries of the world. It is from the home and from those who have relationship with the home that he finds his models for imitation. He is thus molded through the forces of imitation. Mother-plays at this age are simple and should repeat themselves over and over again until the child has complete control over them.[8] Later he imitates spontaneously the occupations of the household such as sweeping, dust-

[7] Craig, *The Dramatic Festival,* p. 13.

[8] Betts, *The Mother Teacher of Religion;* Munkres, *Mother, the Playfellow.*

ing, setting the table, etc., but always unrelated to any other experience.[9] The Church is responsible for children of this age in so far as it is responsible for the home.

The earlier grades deal with the child of the age when dramatic imitation makes its appearance and is almost the exclusive method of acquiring experience. He now lives in a land of make-believe. He learns by actually seeing and doing things. This must be a guiding principle of all successful primary teachers. If they seek to give formal instruction during these years they violate nature's plan and will not get very far. The dramatic method is the child's natural vehicle of expression and assimilation. Later, in his expression of the dramatic impulse, he begins to weave the different incidents into a short, simple plot. His ideas are now just beginning to be related to each other, so that he can play with some thought of sequence. While the dramatic expression of a child of this age must be left free, he should

[9] Palmer, *The Play Life of the First Eight Years.*

be aided by asking questions and by suggestions to add successive incidents to his plot. Thus he will weave more and more incidents into a plot and tell the story connectedly and with descriptive language. For it is important that he begin to relate, to organize, and to compose his experience into a whole. He should be provided with experiences round about him, and with stories of right moral issues. Through dramatic expression he catches the spirit of good behavior and often experiences the moods of morality before he can understand fully the truth of the story.

During this period a child may illustrate some simple action in pantomime. This is the first step in dramatization. This pantomime may be followed with some simple character sketches which a child may portray quickly and with both gestures and language, such as a father, a mother, a fairy. At first, he portrays these with his body. Language will begin to be the necessary accompaniment of gesture. Eventually he will add words to make

the portrayal more interesting and vivid. Next, he may want to portray moods such as those of a happy child or brave soldier.

Story playing also is particularly adapted to children of this age because it affords opportunity for free expression and allows the child to interpret the story in the light of his own experience. It is extremely important that the story dramatized be within the realm of his experience. It is a well established fact that imagination is dependent upon actual experience. In the processes of creative imagination there are three steps that make the final image possible. First is the recall of old events and kindred experience. This is followed by a process of selection of facts, events, and details which will become the elements of the final image. This selection is followed in turn by a combination of these selected details by which the mind completes the picture it is trying to create.

Picture posing is adapted to these departments. The picture to be of value must, of

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course, bear a message to the child. It must present a situation in which he can see himself. With pictures, as with stories, there must be simple action, an expression of a single message. A child of this age would have no appreciation of symbolism. At first these activities should all be in bold outline sketches, without the necessity of memorizing anything and with freedom to invent and choose.

Later, prepared plays may be used. But great care should be used in the choice of such plays. All the principles discussed as applying to voluntary dramatic expression obtain in more formal dramatic expression if it is to be educationally effective. Perhaps after the primary grades most of the dramatic expression will be by use of prepared plays, either written by the class or chosen from standard lists. A junior child resents anything that partakes of childish play and is ready for work more pretentious. He will be interested in the plot, in the theme, and in the setting, staging, and costumes. This interest will also continue

through the various departments of the young people's division.

Great care should be taken in the choice of prepared plays. No play should be chosen haphazardly. One needs to ask various questions. When and where is it to be given? Is a long or short play desired? Who are to be the participants? Is it being given for the sheer joy of doing something that will have artistic or educative value; or is it a part of a pedagogical scheme? The answers to these questions will determine the type of play but not always the quality. There are three tests of a play. First, it must have literary quality; second, it must have dramatic quality—which means an interesting plot; third, it must have good ethical value or contain some dominant truth. It is a sad truth that much that has been produced in the field of drama for use in religious education will not stand these three tests. Plays that contain a lesson are too often didactic. There seems to be a tendency to confuse dramatic art and didactic morality.

Dramatic propaganda ceases to be effective when it ceases to be dramatic. All subjects are open for dramatic representation, but one must remain an artist while teaching them. A play is not a good play or worthy of production when it consists of layers of lectures or sermonettes sandwiched between bits of action.

The use of drama for purposes of recreation does not fall within the limits of this discussion. For this purpose, however, dramatic expression has been found very valuable.[10]

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CHAPTER VI

TYPES OF DRAMATIC ACTIVITIES

All work which is imaginative, constructive, and vivid is dramatic. It is this interpretation of the drama, rather than the more limited one, that needs to find its way into the program of religious education. It is not necessary to present a play in order to use dramatic interpretation in the teaching of religion and morals, but there is a need to present the materials dramatically, which means that an emotional quality has been infused into the ideas to be instilled, for emotion is the connecting link between facts and life. While all activities in which the creative imagination finds expression might be called dramatic, these activities tend to fall into certain recognized classes.

Picturesque

Statue Posing.—This type may be used with very young children. It can be played any-

where and any number of children may be used. Choose a child to be the exhibitor and take the others in turn to be statues, while the waiting group forms the audience. Then when the statues are ready, the exhibitor announces the subject. At a given signal the child takes his position and holds it until another signal is given. Such subjects may be used as:

Child Picking Flowers.
Mother Sewing.
George Washington.
Columbus.
King David.
Joseph.
Joan of Arc.

Thoughts and feeling such as joy, laughter, kindness may be represented.

The Tableau.—This is an attempt to produce pictorial effects of certain situations or to reproduce certain pictures. The idea of re-

producing famous masterpieces has usually been associated with the more ambitious efforts of public entertainments. Such living pictures are seen in the highest class productions in the most refined surroundings as well as in the ring of the modern circus. There the aim is to make the grouping and costuming as nearly like the original as possible. But to adopt this method as a means of education is a comparatively new departure. The aim here is an entirely different one; namely, developing self-expression, helping the child toward flexibility and freedom, aiding him in an appreciation and understanding of art. This type of dramatic activity may be used with different age groups, the selection of subject and method of reproduction being suited to the needs and capacities of the group.[1] One may make her own stories and build a picture that will assist in telling the story. Such subjects may be used as:

[1] Hurll, *How to Show Pictures to Children,* Chap. V, pp. 46–64.

People from Other Lands.
Dutch Tulip Grower.
Italian Singer.
Children of the Orient.

Such pictures may be formed to illustrate literature as the following:

The Ruggles Family.
Charles Dickens's Boys and Girls.
Children of the Bible.
King Arthur and His Knights.
Hiawatha.
The Barefoot Boy.
The Village Blacksmith.
The Children's Hour.
Joseph and His Brethren.
Queen Esther before the King.

The Pantomime.—A pantomime is a play without words. It is composed wholly of movement and attitudes. It may be the impersonation of a single character or the acting out of a story or plot. Pantomime is perhaps

the most primitive form of dramatic representation, as the gesture antedated the spoken word. This type of dramatic activity is particularly adapted to very young children, as this is one of the first steps in dramatization. One type of pantomime is dramatic reading, visualized through a living picture representation of the text. Here an interlocutor reads the lines descriptive of the pantomime and pictorial effects.

Story Playing

Another type of dramatic activity is the dramatization of stories or of situations. The simplest of these is, perhaps, story playing. In using this method one of the important steps is the choice of the story. There are certain essential characteristics of a story suited to dramatization. First, the story must have a good basic structure, by which is meant a beginning, a setting, a climax, and a satisfactory ending. Second, there must be a succession

of events or movement throughout the story. Third, the story must involve much action. Fourth, the story must be morally sound according to our present-day standards. The story must contain an outstanding truth to be revealed through the characters of the story and action. There are stories that teach a truth that would be marred by such treatment. This list would include such stories as "The Baby Jesus in the Manger," and "John's Message about Jesus." It is not wise to choose a story in which the character of Jesus must be taken. Fifth, the story must deal with experiences within the understanding of the participating group.[2]

Stories may be found that will meet all the requirements, or mere incidents may be dramatized but without the whole plot. Other stories will require adaptation to make them usable. After a suitable story has been chosen, the next step is the telling of the story. In addition to all the principles involved in good

[2] Miller, *Dramatization in the Church School,* p. 8.

story telling, there are a few principles especially applicable to telling a story for story playing. First, the story should be told in such a way as to emphasize the events and action. Second, direct discourse is used. Third, the story must be told in such a way as to develop simple and vivid mental pictures. The next step is the blocking out of the pictures and scenes and the choice of characters.[3] The children should act the story out as they think it should be. This work with the primary grades should be free and spontaneous. They may not be able to put the story in fixed form. The words and actions will be changing with differing interpretations.

The Masque

A masque is a short allegorical play in which the principal characters are representations of great movements, such as Christianity, Education; of organizations, such as the Church,

[3] Miller, *Dramatization of Bible Stories*, p. 16.

schools, etc.; or of countries. For example, if a teacher were trying to teach a lesson in world fellowship, she might choose one child as a pilgrim in search of happiness. Characters representing various countries might come and make an offering characteristic of their country. Thus Holland might bring a tulip; Russia, fur; Africa, a diamond; etc. After accepting all of these things which are useful, the pilgrim still feels something is lacking. Then Peace or World Fellowship makes her entrance. They all clasp hands and sing some appropriate hymn.

Dramatization of Events and Situations

Dramatization of literature, events, and situations with juniors, intermediates, and young people is quite a different process. They will be able to present a more finished product. The simplest will be the dramatic dialogue, dealing with separate situations and making no attempt to present a dramatic unit, like the

scene from the life of Joseph when he revealed himself to his brethren, or Daniel called into the king's banqueting room to read the handwriting on the wall, or David playing before King Saul. Or it may be the dramatization of various situations chosen from a story of the Bible, or a classic, combined in such a way as to form a single dramatic unit with a well defined climax, as the story of Joseph, Daniel, Esther, or Ruth. The story of Ruth may be used by selection of those scenes which will give the whole plot and reach a well-defined climax. The writer has found that juniors, intermediates, and young people are much interested in this type of dramatization. They are interested not only in the staging of their results but in the structure of a good drama as well.

The first step is to choose the theme, for any good play must have a leading controlling theme. A story simply for a story's sake has a tendency to become involved and intricate

beyond the bounds of dramatic art. A play that sets out to demonstrate a clear-cut basic idea will likely be held by its very purpose to organic unity. The scenes chosen for dramatization must all bear upon the central theme or idea.

Every good play has a beginning—exposition which includes all primary action up to the point where the play begins. It sets forth the characters of the play and gives something of their past history and their relationship to each other. It states the situation of the play, introduces a conflict, and creates an element of suspense. From this point there must be growth and development, with increased complication, leading on to a climax and dénouement. The characters should be so chosen and marshaled and the dialogue so written as to accomplish these definite ends. Thus the story of Ruth might be used for dramatization as follows:

THEME: Loyalty's Reward.

TYPES OF ACTIVITY

SCENE I

Naomi's Home in Moab

Setting: Indoors.

Time: Evening.

Characters: Naomi, Ruth, Orpha, neighbors, servants.

Dialogue and Action: These should do the following things:

1. Tell the story to the present.
2. Introduce the characters and show their relationship.
3. State the present situation, including Ruth's choice.
4. Suggest a complication of the situation, such as might be expressed by the question: Will Ruth's choice lead to happiness?

SCENE II

Naomi's Old Home

Setting: Indoors.

Time: Evening.

CHARACTERS: Ruth, Naomi, Old Neighbors, Boaz, pictorial characters (servants and others used to complete the picture).

DIALOGUE AND ACTION:

1. Intervening action.
2. Naomi's rejoicing over her return home.
3. Ruth's loneliness and doubt as to the wisdom of her choice.
4. Ruth's regard for Boaz.
5. Introduction of the nearer relative who might claim Ruth (this heightens the suspense).

SCENE III

SETTING: Indoors.

TIME: Morning.

CHARACTERS: Ruth, Boaz, Naomi, pictorial characters.

DIALOGUE AND ACTION:

1. Learning of the satisfactory adjustment with the nearer relative.

2. The betrothal.
3. Ruth's reward.
4. Naomi's satisfaction.

(End)

Such stories as Van Dyke's *The Lost Word* lend themselves beautifully to such treatment.
Theme: Man needs God.

SCENE I

The Garden Scene

Setting: A Grecian garden.
Time: Christmas day.
Characters: Hermas, Old Man.
Dialogue and Action:

1. The story to the present.
2. Dissatisfaction of Hermas because of his religious views.
3. His desire to forget about his religious obligations.
4. The Old Man's magic.
5. The loss of the Word.

SCENE II

The Home of Demetrius

Setting: Indoors.

Time: Morning.

Characters: Hermas, old friends, many servants.

Dialogue and Action:

1. Intervening action.
2. The illness of Hermas's father.
3. His call for Hermas to comfort him in his dying hour.
4. Hermas helpless without the Lost Word.
5. The father's death.
6. Hermas's despair.

SCENE III

The Home of Hermas

Setting: A garden.

Time: Morning.

Characters: Hermas, Athenias (Hermas's wife), friends, many servants.

TYPES OF ACTIVITY

DIALOGUE AND ACTION:

1. Tell of Hermas's wedding.
2. Complete release from religious restriction.
3. The growing discontent.
4. The wife suggests prayer.
5. Hermas's attempt to pray.
6. Failure and despair.

SCENE IV

THE HOME OF HERMAS

SETTING: An inner room.

TIME: Night.

CHARACTERS: Hermas, Athenias, Physician, Apostle John, friends, servants.

DIALOGUE AND ACTION:

1. Intervening action—the race, and accident to child.
2. The despair of Hermas and Athenias.
3. Hermas's attempt to pray; failure.
4. The coming of the Apostle John.

5. The Lost Word given back.

6. The prayer of gratitude and petition for child's life.

7. The recovery of the child.

(End)

The Pageant

Pageantry is a distinct type of drama having its own technique. In its structural aspects it is narrative rather than dramatic, and the sweep and scale of its movement are larger. The story of a pageant is generally the life of a community, organization, movement, or individual told in a series of chronologically arranged episodes. Each episode is complete in itself, hence different from the acts of a play. The unity of a pageant consists in its purpose and total impression. The color, the movement, the pictorial scenes are of much more importance than the dialogue. The pageant has come into very common use by communities, churches, schools, and other organiza-

tions. In fact it has come to be known as a democratic or community art. Bearing in mind the above differences, the technique of production may be said to be the same as for other dramatic work.

The Prepared Play

A play is supposed to be the development of the abstract truth which is its germ. A play must be not only one of ideas but one of emotions as well. The idea is excellent to give a meaning and unity to a play; but, after all, emotion, not logic, is the stuff out of which drama is made. The really great play is the play which first stirs our emotions profoundly and then gives a meaning and direction to our feelings by the power of some great underlying idea.[4] The theme must be worked out by logical action prompted by genuine emotion.

There should be a clearly defined conflict. The conflict may be of human desires and

[4] A. B. Walkley, *Drama and Life.*

wills or of ideas. It should be a struggle in which *we* may participate—a genuine struggle taken from a life situation, that expresses genuine passions, yearnings, sympathies, and vital human emotions. These emotions as expressed by characters will develop into the action of the plot.

The characters themselves must be real humans, motivated by human impulses, emotions, yearning. The qualities of each should be distinct and interesting and show a reasonable change and development of character. The idealist is likely to give us a picture of human nature, as he wishes it were, and outdoes human goodness, while an extreme realist exceeds human nature in vileness and wickedness. The characters of the play must achieve the solution of the play's problem. In the old Greek plays, if the hero of the play was caught in a peculiarly tight place, a god or goddess was let down through an aperture of the dome and either killed the villain or rescued the hero. As a rule, miracles are not effective on the

stage. Far too many of our religious dramas depend for their interest upon some miracle or magic.

Just the fact that a play is built around a religious theme does not necessarily recommend it. The structure and technique of the play are the means by which the play is presented. They determine the degree in which the theme will be made convincing and given reality and dramatic appeal. If a play is truly dramatic, there will be a well defined conflict between human desires and ideas; the truth will be revealed in action, not in sermonizing; the most important events of the play will take place on the stage; the characters in the play will determine the outcome without the intervention of external forces. To accomplish these ends the play must be of good dramatic structure, be unified by a basic idea—the theme—and have good character delineation, the characters acting from proper motives.

A play to be of real value in a program of religious education must have a moral and re-

ligious value as well as dramatic values. The thesis of the play must be ethically sound; that is, it must agree with present-day standards of moral and religious conduct. If immoral conduct and wrong attitudes are presented, they must meet with inevitable punishment. In Pinero's *The Second Mrs. Tanqueray,* immorality and wrong attitudes are presented. But as one follows the development of the plot he witnesses Paula (the woman with a past) in her despair recognizing that her past will always stare her in the face, that for her there is no future that will not be colored by that past. Paula speaks:

> I believe the future is only the past again, entered through the gate. . . . You'll see me then, at last. . . . And I shall have no weapon to fight with—not one serviceable little bit of prettiness left me to defend myself with! A worn-out creature . . . a ghost, a wreck, a caricature, a candle that gutters, call such an end what you like! . . . And this is the future you talk about!

As one reads this speech with its evident despair he is convinced that the allurement of sin

is presented no more vividly than the unhappiness resulting from it. One's sympathies are with the forces of right conduct.

For use in religious education there must also be constructive religious inspiration in the play. When one reads the final speeches of Simon in *The Rock* by Mary Hamlin, he achieves a real victory with Simon. He is in the depths of despair because he denied Christ. He loathes himself for his cowardice. He suddenly realizes that the reason for his failure is that he has not yet discovered the resources of spiritual power. Then he exclaims: "I, of myself, can do nothing. O God, I know it now. . . . The Rock I thought to build the Master's kingdom on hath crumbled into dust. Worthless, undone, shall Jehovah speak his truth through me? . . . I dare not hope." He is then reminded that it is only the empty vessel that God can fill. It is then that something of comprehension comes to him and he says: "I am empty: Jehovah, fill me. I am weak. O Master, give me

strength. . . . O God, what flame of fire is this I feel within my veins? (With a triumphant note he emerges from this moral conflict.) *It is eternal strength!* O Friend, in me shall thy truth live! O Jesus—Master—at last, *I understand, I am Peter the Rock.*"

Liturgical Drama

The liturgical drama is a ritualistic drama or a true drama of worship. At present, there is a marked revival of this form.

We live in a critically analytical age. We no longer hesitate to criticize the expressions of the most sacred sentiments of life. This criticism extends even to worship; in fact, it is held that uncriticized programs of worship are likely to be ineffective. The truth is that far too many of our worship programs are tiresome and uninteresting. They lack unity, simplicity, and beauty—the qualities which make a service impressive. The deepest joys of human experience are its spiritual joys—

peace, hope, trust, forgiveness, and service. The faith of religion should be set forth in noble, sublime, and sensible forms of worship that would give rest and refuge, recreation after moral conflict in practical situations, comfort and solace after sorrow—that would bring composure and peace and calm of spirit to the worshiper. We who are interested in the Church and are responsible for the building of the service have but ourselves to blame that so many people turn to the theater, the art museum, and the music hall for the only expression of their impulse to worship, and feel that, by comparison, the church service is dull and uninteresting. The story is told of a little boy, who, after his return from the theater, exclaimed to his mother, "Oh, Mother, if you'd just go to the theater once, you'd never go to prayer meeting again as long as you live." His response to the beauty of color and the vivid imagery of the theater is full of suggestion. This response was not reasoned. His attitude was receptive, which is

the attitude of worship. The beauty of color, of music, of movement, and the witchery of lighting had wrought in him an experience of life expansion. Had such beauty been employed in the service of his church, what spiritual enlargement might have been his!

In building a liturgical drama there are certain principles concerning worship one must keep in mind. First, there is the necessity of leading one who presents himself for worship to frontiers of the spiritual world. It is necessary to harmonize the souls of the worshipers so that there will be a unity of feeling which will establish an accordance with things divine. The voluntary, the processional hymn, the call to worship, induce that quiet sense of reverence and humility, that consciousness of the presence of the Perfect One, which alone makes the highest worship possible. The quality of the light, the charm of the music, the processional movement, the harmony of the color of the interior decoration, the absence of incongruous or annoying features,

the precision of the service, the comfort of the worshipers, the artistic representation of biblical events, the art of expression exhibited by the leaders of the service—all of these make a setting in which the soul may have a keen awareness of God's presence and may truly worship. Each of these items, however it may be colored by religious motives or baptized by spiritual power, is fundamentally a question of art. The technique of structure and use is that of drama.

Second, this worshipful mood, when once established, demands expression. Without such expression the mood may pass without fruition, or it may stifle the worshiper's further normal responses. Means for expression must be provided. Since one can hold devotional attitudes for only a limited time, an opportunity for the expression of exaltation and reverence must be provided early in the service. To be of highest value, such an exercise must be one in which all the worshipers may share, such as the singing of a noble hymn, the re-

sponsive reading of scriptural or other devotional material, or the use of a common prayer. Here the liturgical drama excels all other forms; the congregation is more than an audience, in that each member participates in the drama. The beautifully dignified artistic forms of liturgy are fit instruments for the expression of the soul's loftiest sentiments toward God.

Third, there must be provided in the liturgical drama sufficiently thoughtful and moral content to cause the worshiper to remember the practical world round about him. This part of the service should be filled with definite content or the service will give a vague, unreflective, imaginative outlook. Such content may be supplied by the reading of the Scriptures setting forth previous human experience with the divine. Often a story or a great picture may be used to present a real life situation in which contact with the divine has enabled one to meet that situation honorably. Again the dramatization of some biblical

event or of some moral conflict will present the moral law in action, thus assisting the worshiper by furnishing content of ideas and moral ideals.

Fourth, the liturgical drama should culminate in definite decision. The worshiper has had a vision of Divinity followed by a natural expression of humility; he has shared in the service of praise; he has had revived fundamental ideals to be expressed in conduct; and he should be in a mood for dedication. The worship for him has not had great value if it fails at this point. Such dedication may be expressed by repeating a pledge, by singing a suitable hymn, by offering a prayer of dedication, or by the presentation of some great work of art that will crystallize the mood for dedication.

The liturgical drama serves the Church in a unique way. It reaches its highest usefulness, however, only when the one in charge is willing to pay the necessary price, in toil and care and patience. He may have a message

from God, but he is responsible for the form of its delivery. To build a successful liturgical drama he must understand the law and technique of drama and worship. He must understand not only the possibilities of his art but its limitations as well, so that he will not undertake to do what cannot be done by the means at his command. He must master the technique of both drama and worship that he may give a fitting form to whatever ideas he possesses.

Each of the varied types of dramatic activity is thus seen to have its own special value in the church's program of religious education. Hence the necessity for a skilful and purposeful use of the method. The next question, therefore, is that of technique.

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CHAPTER VII

THE TECHNIQUE OF DRAMATIC PRODUCTION

Need of Technique

There is a need for the development of a technique in the use of dramatics in the program of the Church. Much of the work has evidenced an entire lack of knowledge of such technique; and it has received much deserved criticism from those whose respect and help are needed if the use of the dramatic method is to be continued. Poorly produced plays have no artistic value; and without artistry no play will convey its message. This is a principle of which church workers have frequently been ignorant.

Clear Definition of Purpose.—It is important that the director of dramatic activities or the teacher making use of the dramatic method

have a knowledge of the psychological basis of the dramatic impulse. He should know the educational value of dramatic representation. He should have a knowledge of its place in the program and know when to use this method. He should have clearly in mind that the aim is the selection, control, and development of the dramatic impulse in order to secure a progressive religious development, finer and more powerful social impulses, in short, to coöperate with the universal dramatic impulse to develop the whole being.

Dramatic Expression Must Be Artistic

It is true that the use of the dramatic method in religious education is different from its professional use. This fact, however, does not give license for carelessness in production. Walkley in his criticisms of a lecture by M. Brieux in London, "Piece-a-These," which

was a plea for the thesis play, says: "What is a dramatic thesis? A moral judgment on the mutual actions and reactions of human beings in a given situation. If the actions are convincingly and artistically represented, the moral judgment is brought home. . . . The easiest way of invalidating the judgment—and this is the pitfall of the thesis play—is by imperfect artistic representation of the case." [1] There is a fine saying of La Bruyère: "If a work elevates your mind and inspires you with noble and courageous feelings, seek no other rule for judging it; it is good and wrought by a master hand." But it must be borne in mind that a crude production will not stimulate such emotions. They can be induced only by the employment of good dramatic structure and artistic production.

"Any modern play too often divorces itself entirely from the visual standpoint, in which fully one half of the artistic importance of a

[1] Walkley, *Drama with a Mission, Forum*, 66: 489–490, Dec. 21, 1921.

play consists. . . . Color and the natural and simple grace of movement make up more than half of the mystery. For before a play can be a fit instrument for education, moral, ethical, or political, it must fulfil its own mission as a play—it must make the appeal of Beauty both to the eye and ear.

"As a nation, we are without that primitive simplicity and unity of religion which has always gone hand in hand with art. . . . Perhaps in America, it is only our youngest children who still have religious and artistic sensibilities uncorrupted by the materialism of the age. The need, therefore, of strengthening and prolonging this state of artistic receptivity cannot be too strongly emphasized.

"If we may instill into our children an appreciation of the beauty inherent in the early religion and in the principles of their artistic expression, we may yet live to be a nation having the religion of art—and not go down like the Phœnicians a nation of commerce without any path of marble or grave of song to

mark the place of those who have loved the arts." [2]

All dramatic expression, then, to be of real value, must be artistic, whether it is the free, happy, spontaneous expression of children, the class-room dramatization of an episode by older people, or the more formal dramatic production.

Choice of Play

The choice of type of dramatic activity and play structure have already been discussed. To the suggestions already given might be added a few guiding principles to aid in the selection of a play to be presented. In the program of religious education it is certainly desirable to select a play that is worth the time and thought that must be spent on it.

Ability of Cast.—The limitations of amateurs in general must be kept in mind. An amateur may have intelligence, a breadth of

[2] Henderson, *Adam's Dream and Other Miracle Plays*, Introduction.

culture, and an education superior to that of the professional; but he lacks prolonged drill in stage methods. It is impossible for him to produce the same effects as the professional. Most amateurs are timid about expressing too tender feelings and too strong emotions. On the other hand, the sentiments must not be so light, the fun so insipid, the issue so trivial, the whole so vapid that it fails to make an appeal.

The age and ability of the participating group should be considered. The situation presented must be within the comprehension, if not the actual experience, of its members. If one is choosing a play in which one particular character dominates, that character *must* be strong. Take, for example, the play by Kennedy, *The Servant in the House*. The rôle of Manson requires skilful handling; and if no suitable person can be found to play the rôle, one might better never undertake the production of this play.

Soundness of Sentiments.—There is a vast difference between sentiments and sentimen-

tality. There should be opportunity for the expression of deeply seated human sentiments, such as self-sacrifice, patriotism, service, mother love, friendships, etc. Plays of direct and strong emotional appeal, whether serious or comic, are best adapted for amateur production.

Characters.—One should choose plays with firmly drawn, broadly colored characters who are motivated by human passions, directly expressing these passions, with plenty of action suggested, and placed in solidly constructed situations of simple and primitive emotions.

Balance in Acting Values.—The play should give opportunity for good acting and impersonation. It should give fair opportunity to each of the principal actors. Each one should at least have a chance in one good scene.

Ends to Be Desired.—The purpose of giving the play will have a decided influence in its choice. Is the play given for dramatic

training, literary values, entertainment, educational purposes, or worship?

Conditions of Production.—The choice of a play must be determined in some degree by the conditions under which it is to be produced. Is there a stage, and what is its equipment? Are suitable properties available? Can proper costumes be secured? What financial support may be expected? What are the tastes and religious views of the expected audience? A play should be chosen with a full understanding of the conditions under which it is to be presented.

Choice of Cast

Methods of Choice.—The choice of the cast is the next step in play production. There are two methods which are in common use. The *try-out* system is a democratic method and one that stimulates real interest. It has the advantage of securing a cast that are very eager to act. It is a particularly fine method

where there is a dramatic club. The object of the try-out is, first, to determine the fitness of the aspirant for this particular play and, second, to ascertain his suitability for a particular rôle.

The other method is the arbitrary choice of cast by the director or committee. In any case, the director should have a great deal to say about the choice of cast.

Standard of Measurement.—There are three chief considerations. First, physical suitability. One must always remember the magic of make-up. However, persons should not be chosen for rôles requiring such physical traits as muscular strength, height, leanness, solidity, and grace if they themselves are deficient in those qualities. Such qualities cannot be simulated by make-up. Second, voice considerations. There must be some degree of control, flexibility, and strength of voice. Third, native ability. An individual must give evidence of sufficient natural intelligence to conceive the part he is to play and to give

proper emotional responses to feel the part.

The need of the individual should also be a determining factor in the selection. For example, the writer in choosing a cast for a play was undecided as to what individual should take the part of an officious trouble-maker. She had two girls in mind: one who was naturally of a lovable, sweet disposition, who had had much experience in play-acting and who would take the part beautifully; another, a girl who was true to the type and needed to see herself as others saw her. The latter was chosen for the part and, as the rehearsing progressed, approached the teacher in her studio with this question, "Why did you choose me for that part?" The question opened the way for a conversation which the teacher had long desired. The student left with this statement, "I'll bet I make everybody hate that character." This example serves to illustrate consideration of the needs of an individual. In a similar way, the writer has found opportunity to give some students

expression of a longing for achievement which their actual social standing had denied them.

Preparation of Script

The script is the typed or printed version of the text of the play as used in rehearsals. Either of two methods may be employed. First, a complete copy may be provided for each player. Second, the use of the complete text may be limited to the producer. In this case, the script given to each actor presents to him his cues, which contain the last four or five words of the speech spoken previously to his, and his lines, with enough stage direction to enable him to know his positions on the stage and his exits and entrances. Directors are not agreed as to which is the better method. Each has its advantages and disadvantages. The first plan enables each participant to study the whole play. But he may form independent notions as to how the play should be conducted which may prove embarrassing

to the producer and to the other participants. Using the second method, he has only his own lines to study and read and is not distracted by others' parts.

The producer's script will have written, detailed stage directions for each character, clear diagrams for the successive stage pictures, and full directions as to manner of speaking the lines. There should be double space between speeches with the name of the character centered. The margins should be wide. It assists greatly to have speeches in one color, using another color of ribbon for stage directions, which includes exits, entrances, and important changes of positions. These are written on the margins, while directions for individual characters should be written integrally in parentheses.

Rehearsals

Common Definition of Situation.—After the play has been chosen, the cast selected, and

the scripts prepared, the next step is rehearsal. The first rehearsal is opened by general discussion, led by the producer, who must know the play. He has divided the text for careful study, not only into scenes, but has isolated for study every episode, incident, and speech which helps to advance the plot and to delineate character, or which affords opportunity for the development of beautiful stage pictures. Armed with this information, he will seek to assist the entire cast to discover the nature and spirit of the play, its problem, and the final solution of the problem. "Actual common participation in common activities implies a common definition of the situation. . . . A definition of the situation precedes and limits any possible action." [3] This principle holds true in dramatic production for educational purposes. For such use is not a matter of the mechanical placing of characters for demonstration purposes, but rather one of se-

[3] Park and Burgess, *Introduction to the Science of Sociology*, p. 764.

curing a natural and spontaneous expression of subjective attitudes.

Development of Plot.—After the above have been determined the next task is to discover how each incident develops the plot and what the mood and movement of each act should be to secure its clearest development. Consideration then should be given to the contribution of each participant—whether he creates the situation, responds to the situation, or solves the problem. At first, it would be confusing for the participant to study the character critically. Attention should rather be given to his contribution to the plot. The next step is the preliminary blocking out of the action. In this, little or no attention need be given to details; merely outlining of action and reading of lines are all that are necessary. Such matters as entrances, exits, and stage crossings will be presented as the rehearsals proceed. While the producer must guard against giving arbitrary directions, he must keep the reins in his own hands continuously.

There can be but one director. He has the final word without argument. He bears the same relation to his cast as the conductor does to his orchestra. He will welcome suggestions made in the proper manner and spirit. The writer has insisted that suggestions come to her personally and not be "shouted out" before the whole cast. The director may even give credit for a suggestion; but there is nothing more demoralizing to any rehearsal than to have some one call out on the stage, "Oh, don't you think it ought to be done this way?" This immediately precipitates a "free for all" discussion. The way suggested may be far better than the original one the producer had in mind. He may be very glad to use it, but it may necessitate the change of other plans. If the suggestion be made to him personally, he can relate it to his whole plan; and if he finds this cannot be done, he can explain to the person making the suggestion and not be made to appear like an unreasonable autocrat. The director must remember, however,

that amateurs cannot readily assume a part requiring emotional expression beyond their experience, and to turn them aside to an attempt which they feel to be unnatural will usually be unsuccessful. They must be persuaded to feel at home in speaking their lines. Therefore the director must allow them as much freedom as possible in expressing their own interpretation.

Action

Stage presence, or the manner of standing or moving about on the stage presents special difficulties. It should be the aim of the director of dramatic activities in a program of religious education to eliminate any suggestion of theatrical conventions in the movement and gestures of his players. Acting does not mean throwing of oneself into all kinds of unnatural attitudes, nor the assumption of stiff and unnatural poses. The gestures themselves should be simple. The voice, the

face, the bodily movement, and the lines should be a unit, all telling the same story.

Understanding of Character.—It is extremely important for the actor to understand his character. "The player's part is to fathom the depths of character, to trace its latent motives, to feel its finest quiverings of emotions, to comprehend the thoughts that are hidden under the words, and thus to possess one's self with the actual mind of the individual mind." [4] This is important in order that each gesture, tone of voice, mannerism, may be typical of the character represented. This must all be the result of intelligent study. "It is necessary that the actor should learn to think before he speaks. . . . Let him remember, first, that every sentence expresses a new thought, and therefore frequently demands a change of intonation; secondly, that the thought precedes the word." [5]

Effect of Action.—Movement from one stage picture to another will not be so difficult

[4] Macready, quoted by Henry Irving in *The Drama*, p. 54.
[5] *Ibid.*, p. 83.

if the player understands the various incidents and his relationship to them. He must understand why he crosses or goes up or down the stage. No movement should be made except that required by the play's action. Each movement has a twofold effect. First, it has an important effect on the composition of the stage picture. The player's part in the picture must be sustained with unflagging devotion. He must really and truly listen to what the others are saying and support them by responding to their action and speeches. He must sense and feel his part before he speaks. This means that he will assume the mental and physical attitude of his character before he speaks. Second, each action is taken by the audience as having a meaning connected with the player and revealing character. For this reason, each gesture, each position, should be carefully thought out.

Stage Conventions.—It is impossible to anticipate all action of every play, but the

following conventionalities should always be observed:

1. If the player is standing obliquely to an audience, the up-stage foot is the one to be advanced.

2. On entering, let the up-stage foot take the first step.

3. Kneel on the down-stage knee. If kneeling on both knees, let the up-stage knee drop last.

4. The stage embrace is a delicate action. If the two persons are standing center, the profile should be turned to the audience. The man slips his down-stage arm under the girl's, while her down-stage arm encircles his shoulder. The man's up-stage arm (on the side away from audience) is placed outside the girl's. It is with the up-stage arm he draws her to him.

Emphasis.—Action is built around some central happening, such as a speech, or the handling of an object, such as a fan or a letter.

In a very brief time, or in a brief bit of movement, or in a brief speech, resides the whole point of the incident. To this focus of interest, the attention of the audience must be called and there fixed. Suppose that a significant letter is to be handed to another. It is lying on the table at the player's right and is to be handed to a person on his left. If the player were to pick up the letter with the right hand and extend the right hand to the person on his left, half turning the body as he did it, the movement would not only be awkward, but it would take by far too short a time and would tend to hide the actor's face from the audience at the moment when interest is awake. If, however, he were to pick up the letter with his right hand, transfer it to the left, and then extend the left hand, he would make a much more significant play. Again, action during the speaking of lines may help to focus attention on an important speech, if skilfully employed.

Grouping

Value and Importance of Characters.—Whatever a stage may hold of interest, it must be subordinated to the really important action. That action must have the interest derived from being conspicuous. This may be done by isolation, the participants in this conspicuous action being separated from others. Usually care should be taken to maintain balance on the stage. At times, however, one may disregard this principle. Thus, if one or two be opposing a group, it is entirely permissible, for dramatic emphasis, to have the one or two characters occupy one side of the stage and the group the other. Good examples are the mob scene in Pollock's *Fool* and the court scene in *The Merchant of Venice*. All important incidents should be played in the foreground, not exactly in the center but near the center. Amateurs have a tendency to play too far back on the stage.

Relationship of Characters to the Focus of Interest.—The various groups or characters should not only be in harmonious relationship to each other, but, by their position on the stage, should help determine their value and importance to the principal characters and action. The scene should not be encumbered with meaningless characters or groups or with movements that do not contribute to the scene as a whole, but should be so harmonized and related as to give unity. *The persons of the play must be impressed with the fact that they are a part of the stage picture from the moment they enter the stage until they leave it.* Each stage picture must be viewed as a single composition to be comprehended in its entirety. The several characters or groups must be linked together by pictorial lines leading to the one central focus of interest to which everything else on the stage contributes. All these lines originate and arrive at a common point of interest.

Proportion and Balance.—Where each char-

acter or group is to be placed on the stage depends upon the relation to the center of interest. The characters or groups must be so disposed that there will be a sense of balance. Except for dramatic emphasis wide gaps should not appear lest the attention of the spectators be drawn toward these gaps rather than to the focus of interest. All must be done so harmoniously and naturally that the audience will never question how it is done. *The task of the actor is to create the illusion that what he is doing is being done for the first time.*

Color.—Color considerations will be discussed in the following chapter.

Speaking Lines

Common Faults of Amateurs.—There are certain faults that amateurs usually have which are easily remedied, such as faulty articulation, resulting from indistinctness of pronunciation, failure to produce the voice

with consequent carrying power. Usually the director may appeal to pride by suggesting how awkward the action will appear without accompanying words and how delighted the approval of the audience will be if it is able to hear clearly and distinctly.

Tempo.—The average line is spoken more slowly than in average conversation. There is a tendency on the part of amateurs to speak rapidly, to hurry through their lines, either because of nervousness or self-consciousness, or it may be because of a desire to hurry through the lines before they are forgotten. These same reasons will cause them to look down while they are speaking, thus preventing their lines from being heard. During rehearsals, the players must be made to take a slower tempo than they habitually use and to speak distinctly.

Articulation.—On the other hand, shouting the lines will not make them carry; it only makes faulty articulation more pronounced. Here is an opportunity to do some real labora-

tory work by showing that only by giving proper attention to the true sounds of vowels and consonants may the words be made to convey the meaning intended. To have clear articulation demands attention to several details. Every word should be slightly accented. The thought of every sentence and speech should be made dominant and clear. Proper emphasis on the important word should mark each phrase. Pauses should not be for the purpose of getting one's breath but should be appropriate to the sense. Above all, the player should speak naturally, with a full appreciation of the meaning of his lines and not recite them as if they were a memorized speech.

Each player must be made to feel that he is a part of the whole, that his task is not to make a good impression on the audience. These conceited mannerisms put the player out of harmony with the scene. As Hamlet remarked, this "shows a most pitiful ambition in the fool that uses it." This is one of the important educational values for the player, that

he must learn not to be the whole but a part of the whole. The lead would be helpless if it were not for the minor parts to create the situation.

Mood and Movement

It is necessary to observe the gradations which the changes of thought in the lines imply. Scenes should not be played on one emotional level throughout, but there must be a reserve of strength and power for a climax of emotion. Every subdivision of the play, act, and scene, must be taken at a certain pace, time, and cadence which is constantly changing. Scenes which tell the play's story, which depict a crisis of character, which are full of suspense, or express deeply stirring emotions, love scenes of delicate sentiments—all should be played slowly. Scenes in which there are bustle and confusion, in which things are happening, scenes depicting activity and life—these should take a quicker tempo.

Change of mode must also be indicated. If a character is acted at full pitch throughout, there will be no light and shade, no contrast, and the result will be monotony. The imagination must be stimulated to make those participating feel and realize the scene. The players will not escape from self-consciousness unless feeling and understanding are the basis for playing the part. They must visualize the scene, and, once they have done that, they can be led to give surprisingly spirited and well varied series of interpretations. It is not so much a problem of coaching them how to act as of stimulating their imaginations and assisting them to visualize.

Making the Production a Unit

Often amateurs feel that after they have spoken their lines, they may fall back and feel they are no longer a part of the stage picture. They must be led to feel that the instant they appear on the stage they lose their own iden-

tity and must be the character both in their speeches and in their responses to others. The player follows the words of the others with intelligence. Thus he directs attention to the speaker and assists with his by-play to give understanding to the speaker's lines. The task is to select and combine the details of each scene in harmonious relationship to one another; to select and unite whatever is most essential, most interesting, and of the greatest consequence for the carrying forward of the action; to impress upon each participant, down to the least conspicuous member of every group, that he is the character he represents from the moment he enters upon the stage until he leaves it, that his personality is rigidly subordinated to the requirements of the central focus of interest to which everything on the stage contributes.

Welding together the cast for each episode and welding the episodes into a complete whole is an art. This can only be brought about when each participant is taught the art of play-

ing up to his fellows. "All the members of the cast should work toward a common end, with the subordination of their individuality to the general purpose. Without this method a play when acted is at best a disjointed and incoherent piece of work, instead of being a harmonious whole like the performance of an orchestral symphony." [6]

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Stratton, Clarence, *Producing in Little Theatres,* Henry Holt & Co.

[6] Irving, Henry, *The Drama,* p. 83.

CHAPTER VIII

TECHNIQUE OF PRODUCTION (Continued)

The Use of Color in Pictorial Effects

It is a well known fact that the use of color plays an important part in play production. A great deal of beauty in presentation of plays is dependent upon the pictorial element. Different episodes in the plays are intended to form compositions in color that will make as definite and lasting impression as the words. Indeed, the pictorial elements enter so largely into the conception of plays that it is impossible to consider their presentation apart from it.

The Elementary Principle Underlying the Theory of Color.—Certain elementary principles underlying the theory of color grouping must be recognized in play production. The

spectrum is a combination of colors found in a single ray of light. *Hue* is the quality of color which determines its name. A *full* or *high* color is one in the same state in which it is found in the spectrum. If the color is darker than the corresponding one in the spectrum, it is termed a *shade*. If a full color is made lighter, it is called a *tint*. Colors are divided into two divisions: the *primary* colors are the three colors of the spectrum from which all the other colors are made —red, yellow, and blue; the *secondary* colors are three other prominent colors of the spectrum which are made from dual combinations. Colors on the right of the chart are the *warm* colors, *orange* being the warmest.[1] (See color chart p. 274.) The colors on the left are the *cold* colors, *blue* being the coldest of the primaries, orange, violet, green. The *complementary* colors are those which mixed together produce white. In making color grouping it should be remembered that a color

[1] Henderson, *Adam's Dream and Other Miracle Plays*, Introduction.

is never absolutely self-contained but is always more or less modified by its neighbor or neighbors. Colors may be heightened or brightened or subdued by proximity to others. Complementary colors enhance each other's brilliancy and may always be placed side by side. This will make possible the following combinations: red and bluish green, orange and pale blue; yellow and blue (indigo); yellowish green and violet; and green and purple.

A color and its complement may be found by drawing a line through the center of the circle of the color chart anywhere in the circle. The triple combination may be found by drawing an equilateral triangle in the color chart. The colors at the angles of the triangle will make a triad or triple combination. They are orange, green, and purple; red, yellow, and blue; etc. Analogous harmony is that produced by placing a color with its adjacent color in the spectrum. There are, then, three types of scientific harmony: the complementary, the triad, and the adjacent. (See color

chart, p. 274.) Each of these types may be made the basis for color grouping.

It must be remembered that lights affect colors. The following table will be found useful in determining color grouping when artificial lighting is necessary:

Red light on black produces a purplish black; on red, deepens the color; on orange, produces red orange; on green, produces different effects according to the tones of the green—if the green is a dark shade, it produces a red black, and if a light tint, a reddish gray; on blue, violet; and on violet, deep purple.

Orange light on black yields a deep brown; on red, scarlet; on yellow, yellow orange; on green, if it is a dark shade, a rusty green,—if it is a light tint, a yellow green; on blue, an orange gray, if the blue is light, a dull gray,—if it is a deep blue; on indigo, a dark brown; on violet, a red brown.

Yellow light on black gives a yellow olive; on red, orange; on orange, yellow orange; on

green, yellow green; on blue, yellow blue, if the blue is light,—green slate, if the blue is deep; on indigo, orange yellow; on violet, yellow brown.

Green light on black makes a green brown; on orange, a faint yellow with a green tinge; on yellow, brilliant yellow green; on blue, green, intense or the reverse according to the tint or shade of the blue; on indigo, dull green; on violet, bluish green brown.

Blue light on black gives a blue black; on red, violet; on orange, brown with a pale tint of violet; on yellow, green; on green, blue green; on indigo, deep blue indigo; and on violet, dark blue violet.

Violet light on black yields black with a faint violet tinge; on red, red violet purple; on orange, light red; on yellow, brown with a pale tint of red; on green, light purple; on blue, clear blue violet; and on indigo, deep indigo violet.[2]

[2] Chevrene, M. Z., *The Principles of Harmony and Contrast of Colors,* translated by Charles Martel, third edition, 1859.

The use of color should be purposeful and symbolic, never for mere esthetic effect. The following table may be of value.[3]

SYMBOLISM OF COLOR

Ecclesiastical and Other Significations

Constructive	Color	*Destructive*
Ecclesiastical	*Red*	*Ecclesiastical*
Love		Blood
Enthusiasm		Fire
HOLY SPIRIT		Martyrdom
Creative power		Hatred
Royalty		Punishment
Other		*Other*
Health		Danger
Warmth		Passion
Bravery		Shame
Patriotism		Falsehood
Strength		Evil spirits
Beauty		Restlessness
Excitement		
	Yellow	
Ecclesiastical		*Ecclesiastical*
Sun		Jealousy
Splendor		Deceit

[3] This table was worked out by a class in costuming in the Boston University School of Religious Education, of which the writer was a member; Miss Lois Bailey, instructor.

Constructive	Color	*Destructive*
Ecclesiastical	*Yellow*	*Ecclesiastical*
Goodness of God		Shame
Wisdom of God		Treachery
Marriage		
Truthfulness		
Power		
Halo		
Other		*Other*
Gaiety		Gaudiness
Royalty		Sensationalism
Light		Indecency
Harvest		Decay
Warmth		
Aurora		
Fame		
Power		

	Orange	
Ecclesiastical		*Ecclesiastical*
(Similar to yellow)		
Warmth		
Cheer		
Hospitality		
Benevolence		
Flame		
Marriage		
Harvest		

Constructive	Color	*Destructive*
Ecclesiastical	*Green*	*Ecclesiastical*
Fertility		
Hope		
Life		
Immortality		
Victory		
Other		*Other*
Memory		Envy
Spring		Inexperience
Youth		
Sea		
Vigor		
Life		
Plenty		
Peace		
Prosperity		

Blue

Ecclesiastical		*Ecclesiastical*
Heaven		
Sky		
Truth		
Fidelity		
Peace		
Piety		
Justice		
Sincerity		

Constructive	Color	*Destructive*
Ecclesiastical	*Blue*	*Ecclesiastical*
Other		*Other*
Conscience		(Dark dull blue)
Dignity		Mystery
Intelligence		Gloom
Aristocracy		Night
Poetry		Evil imagination
Minerva		Storm
Blue-eyed Athena		Thunder
Blue mantle—Diana		Gold
Blue and silver rose		

Violet

Ecclesiastical	*Ecclesiastical*
Penitence	Suffering
	Passion
Other	*Other*
Friendship	Dejection
Thoughts	Shadow

Purple

Ecclesiastical	*Ecclesiastical*
Royalty	
Martyrdom	
Loyalty	
Love of truth	
Dignity of justice	

Constructive	Color	*Destructive*
Ecclesiastical	*Purple*	*Ecclesiastical*
Other		*Other*
Wine		State of mourning
Jupiter's royal robe		Shadows
		Enmity
		Inactivity
	White	
Ecclesiastical		*Ecclesiastical*
Light		
Purity		
Innocence		
Virginity		
Joy		
Triumph		
Faith		
Other		*Other*
Delicacy		White feather of timidity
Femininity		Mourning
Integrity		Ghosts
Manhood		
White flag of surrender		
White shield of untried		
	Gray	
Ecclesiastical		*Ecclesiastical*
Humility		Sorrow
		Tribulation
		Self-renunciation

Constructive	Color	*Destructive*
Ecclesiastical	*Gray*	*Ecclesiastical*
Other		*Other*
Age, mature judgment		Dreariness
Quietude		Storm
Distance		Twilight
Simplicity		
	Black	
Ecclesiastical		*Ecclesiastical*
		Mourning
		Wickedness
		Death
Other		*Other*
Night		Black art
Peace		Witchcraft
Solitude		Despair
		Harlot
		Ignorance

Costumes

Color.—The problem of costumes is one of color, material, and historic and symbolic accuracy. It is necessary to have an understanding and an appreciation of color. "The colors must blend successfully one with an-

other that all unpleasant shocks to the eye may be avoided. . . . The costumes of the supernumeraries should not nullify those of the important characters. All the tints and shades should harmonize with the setting—and the colors be so chosen that artificial light will neither cause discord nor deaden the effect." [4]

Color considerations in costuming are:

1. The general character of the scene as a whole and the central emotion to be aroused. The designer of costumes should read the play or pageant very carefully to determine the emotions to be aroused, the relative importance of the characters, and the nature of each. If there are elements of joy and gaiety to be presented, brilliant light colors such as apple green, Nile green, cerise, magenta, yellow orange, pale yellow, vivid red may be used. If the play presents a struggle, somber colors should be used to create a proper atmospheric setting. If a theme

[4] Pougin, *Dictionaire du Théâtre* (under "Costumes").

of spiritual significance is being presented, such colors as blues, greens, violets, and lavenders should be used. Tones of cool colors have a distinctly calming effect, while warm colors are more obtruding and exciting. When a rich color scheme is desired, such colors as maroon, gold, purple, blue, silver, deep green, and golden brown may be used. It should always be borne in mind that the purpose is to arouse emotions for a brief length of time. A stage picture in color effect may present a variety of emotions.

2. The necessity of satisfying the eye and keeping prolonged attention by medium intensity of color in the picture as a whole. It must be borne in mind that in any given scene too much intensity of color wearies; therefore, settings and costumes in a long act should be more quiet. Also, the larger the area the more somber the color should be, and, vice versa, the smaller the area, the brighter the color.

3. Correct dramatic emphasis by means of

color in costume both in the stage picture and in individual costumes. Who can imagine a Hamlet in a flaming red or a Falstaff in somber gray? The personality of the character must be interpreted by costuming. To do this, there must be some conception of the individual characteristics of the character to be expressed through his clothes. Other costumes must support those of the "stars" to make them stand out, and should vary in obtrusion according to their relative importance. The colors used for the various characters should be considered in relation to their varying importance. A minor character should never be costumed in a way that would give him more importance than is due him or that would eclipse a more important character.

4. Historical accuracy, appropriate symbolism being employed in individual costumes. In choosing colors for costumes for a certain period and race, one should seek to discover what colors predominated during that period. Certain colors have been very popu-

lar with certain peoples and in given periods, while others have been unpopular and have even had a vile meaning.

We have already discussed the symbolism of color. If a character has been costumed in a color symbolically, that same shade of color should not appear elsewhere in the scene. For instance, if red is used to costume a symbolic character representing love, no other character should wear that shade of red. The skilful use of color to isolate a character against a mass is very effective and may be used extensively especially in pageant production.

5. Artistic massing, the position and balance of color in the scene as a whole, pleasing color combinations in costumes as they stand in proximity to one another and within individual costumes. For purposes of emphasizing individual characters, luminosity against a neutral background or black helps to set forth a character.

Material.—The choice of material depends

upon character and historical setting. It is not always necessary to use the actual material worn in a given period. But in the use of substitutes care must be taken that the substitute material shall fall in the same general lines and take the same lights as the original; and the general character as to textile qualities—weave, weight, and surface—must be similar. The decoration of the cloth is also important because in certain periods and with certain races the decorations on fabrics have been significant and have expressed their characteristic taste in color and design. For instance, stripes were characteristic of the Arabs, the Egyptians, and the Romans. The Greeks made use of the border. Flower brocades were characteristic of Queen Elizabeth's time.

Historical Accuracy.—Historical accuracy brings satisfaction and zest to all and adds real charm as well as real educational value. Care should be taken not to introduce some modern detail in ancient costume. "We are realizing that a play written on one mood and

presented in another, music, scenery, and costumes in yet another, is chaos and not art." [5] A good costume book is important.[6] Standard dictionaries are very helpful. The Tissot pictures are very accurate both as to color and line. It is not our purpose to go into detail as to actual construction of costumes in different periods but only to name some of the periods and to give a few outstanding characteristics of each. The chief emphasis here will be upon those costumes used in biblical and missionary productions.

Biblical

Biblical costumes in earliest biblical times would be Egyptian. Joseph and Moses lived during the eighteenth and nineteenth dynasties. The colors used by the early Egyptians were red (vermilion, terra-cotta, Venetian, orange red), blue (turquoise, blue green), green (yellow green). Black and green

[5] Mackay, *Costumes and Scenery for Amateurs*, p. 7.
[6] Grimball and Wells, *Costuming a Play*.

were sometimes used. A great many costumes were entirely of black and white. The materials were cotton, linen, and wool. Men stained their bodies; women rouged lips and cheeks. Many ornaments were worn, such as beaded collars, lower and upper arm bracelets, and ear-rings. (See illustration, p. 275–6.) The following are typical characters with their representative costumes:

I. PHARAOH (see p. 276).

A. Head-dress.

1. Crown, white inside.
2. Royal head-dress, red and white striped material.
3. Helmet.

B. Garments.

1. Loin-cloth.
2. Skirt, white, reaching to knees.
3. Royal apron.
4. Long straight transparent robe of cloth.
5. Broad beaded collar.

6. Upper and lower arm bracelets.

C. Sandals.

D. Emblems.

1. Scepter.
2. Hook.
3. Scourge.

II. JOSEPH (see p. 276).

A. Head-dress.

1. Head shaved.
2. Straight black wig covering ears.
3. Crown in general style like Pharaoh's.

B. Garments.

1. Narrow straight white skirt reaching to ankles.
2. Collar.
3. (As official) Short white skirt with royal apron.
4. Official beard.

C. Feet bare or sandals.

D. Insignia.

Battle-ax or fan.

III. An Official (Potiphar) (see p. 276).

A. Head-dress.

Like Joseph.

B. Garments.

1. Short foundation skirt, white, short in front reaching to ankles in back.
2. Sash tied in front, ends hanging to knees.
3. Broad collar about neck a little less ornate than Pharaoh's.

IV. Priest (see p. 276).

A. Head-dress.

Head and face shaved.

B. Garments.

1. Loin-cloth foundation.
2. Long white skirt.
3. Panther or leopard skin thrown over shoulder covering breast and part of back.

C. Feet bare or plain sandals.

V. SERVANTS, (BUTLER, BAKER, SCRIBE, FAN-BEARER).

A. Head-dress.

Black natural hair cut to base in back.

B. Garments.

1. Kilt of coarse, heavy, white cloth.
2. Straight piece of white material wrapped rather loosely around hips, or skirt of cut leather slashed so finely as to resemble net.

C. Feet bare.

D. Insignia.

1. Scribe carries reed pen, scroll, yellow in color. He sits on the floor.
2. Fan-bearer carries large paper fan on long pole.

VI. SOLDIERS.

A. Head-dress.

Head bound in striped material.

B. Garments.

1. Short white skirt.
2. Three-cornered apron.
3. Heavy sash.

C. Feet bare.

D. Implements of warfare.

1. Dagger worn in sash.
2. Long spear.
3. Shield.

VII. Official's Wife (see p. 275).

A. Head-dress.

Long wig braided in tresses.

B. Garments.

1. Close-fitting garment with close-fitting sleeves.
2. Long narrow sash wrapped first above the waist, then around the waist with long streamers.
3. Long semitransparent mantle, fastened in front under collar, reaching to hips and longer in back.
4. Beaded collar and ear-rings.

VIII. Maids (Slaves) see p. 275).

A. Head-dress.

1. Hair similar to that of lady of rank.
2. Plain white head-band.

B. Garments.

Long, tight dress, medium heavy white or light brown, wrapped about the body from arm-pits down.

C. Feet bare.

There was no marked change in costume in Palestine until after the period of bondage. Then the outer garments were made of goat's and camel's hair, sheep's skin, woolen and linen cloth. Silk was worn in Babylon in Ezekiel's time and was later imported to Palestine. The colors were indigo, blue, several shades of red, brown, vivid green and purple. Purple was the royal color. The

following are suggestions for costuming characters representative of this period.[7]

I. Rich Landowner (such as Boaz).

A. Head-dress.

1. Turban, striped or embroidered material wrapped around the head.
2. Veil used partly as head-dress and partly as mantle.

B. Garments.

1. White undergarment.
2. Long tunic, sleeves flaring slightly, of fine striped material or plain white.
3. Sash, broad striped material wrapped around waist, end not showing.

[7] The Tissot pictures are very accurate in both cut and color, and they represent both Old and New Testament times. Reproductions, in color, may be procured at the rate of one and one half cents each, of the New York Sunday School Commission, 416 Lafayette Street, New York.

4. Over-tunic made of some rich material reaching to ankles.

C. Sandals.

II. Shepherds.

A. Head-dress.

1. One yard square cloth, striped material held with coils.

B. Garments.

1. Short tunic of coarse cloth to knees; sash.
2. Mantle or cloak made of sheepskin.

C. Feet bare.

D. Insignia.

1. Rod, a heavy club with metal piece driven in end.
2. Staff, a long stick.
3. Sling.

III. Peasant.

A. Head-dress.

1. Turban or like shepherds'.

B. Garments.

1. Tunic like rich man's but not of such fine material.
2. Usually no outer tunic; if so, it is plain, no sleeves.

C. Feet bare or sandals.

IV. Common Priests.

A. Head-dress.

1. White turban.

B. Garments.

1. White linen tunic to ankles, tight sleeves.
2. Embroidered sash three inches wide and eight yards long, wound four times around waist and hips, crossed, carried over each shoulder and tied at waist in center front.

V. High Priest.

A. Head-dress.

1. Turban, peaked in front, gold plate, inscribed, "Holy unto Jehovah."

B. Garments.

1. White linen under tunic to ankles.
2. Over above a sleeveless purple tunic, on the bottom of which is a fringe of small golden bells and pomegranates.
3. Ephod, in middle of which is a breastplate, tied over shoulder-disk, twelve jewels in rows.
4. Two panels, little below the waist, rich materials, blue, gold, crimson, or purple.
5. Girdle of precious material, three inches wide, wrapped around waist, one end hanging nearly to bottom of tunic.
6. Short cape fastened to shoulders.

VI. Women.

A. Head-dress.

1. Veil, draped about the head, either of same material of border design of dress or of contrasting colors.

B. Garments.
   1. Long embroidered dress of linen, sleeves, skirt narrow for peasant class and wide for rich. Embroidery prominent in yoke, up side seams, and on sleeves.
   2. Sash of contrasting material striped or embroidered.

C. Sandals.

All warriors wore light armor. They had the same equipment as earlier soldiers with the addition of a leather girdle, a small helmet of leather, and a small shield. After David's time they had a large shield, a breastplate, and a coat of mail. At first only captains wore helmets; later all wore them. Kings wore higher helmets.

Grecian

Materials: silks, woolen, linen, leather.
Colors: red, purple, frog green, black, white, yellow (for women only).

GARMENTS:

Tunic, nearly always bordered designs. In early times besides borders, there were all-over designs; in later times this was considered poor taste. The designs were woven, embroidered or painted on cloth. Even the garments of laboring-men had some designs. Young people dressed more gaudily than older people. During the Homeric age there was great richness of fabric of yellow and gold. In these times quality and rarity of cloth distinguished ladies of rank.

Men wore long hair bound by a fillet. The two principal garments were the tunic and the cloak. The tunic came down to the thighs, in older men to the ankles. It was made of linen. Over the tunic was worn the cloak made of a square piece of cloth. Soldiers wore metal breastplates and bronze helmets and carried long staffs.

Women wore linen peplos, with or without girdle, fastened over the shoulders with brooches. Their cloak was often spoken of

as a veil. It was made of very fine semi-transparent material. For their head-dress they wore a diadem made of metal, a kerchief over the top, and over all a veil. Ear-rings and necklaces and fancy brooches were their ornaments. The costumes of Greek women and girls were either yellow, crimson, blue, or green, ornamented with borders.

Ancient Roman

The tunic is the basis of the Roman costume for boys and men. Young men and soldiers wore the tunic to the knees. Older men, nobles, and lawgivers wore the tunic to the ankles. Over this tunic was worn a toga or cloak, a national garment worn only by the Romans. It was fastened on the left shoulder, and then drawn about the body. It was made of wool—white for the common people, purple for emperors and generals. Purple was the color for the Cæsars. The purple of the ancients was a Phœnician dye more like scarlet than the modern purple.

The soldiers wore the short white tunic with upper body armor, a breastplate and helmet, and carried a round shield. Over the skirt of the tunic hung from the armor at the waist were strips of leather. The Roman women dressed much as the Grecian did.

Japanese

The spirit of Japan is exceedingly refined. The Japanese have an appreciation of the beautiful. Their costumes for street wear are quiet. Men wear darker costumes than women. The children's costumes are bright and cheerful.

The women for indoor wear have kimonos of material with gay figured designs such as butterflies, birds, and blossoms. The more refined have seals in center of back and on sleeves. The kimono is long with box-sleeves and a surplice vest, sash or kobi three yards long and twelve inches wide, tied around waist and in a bow at back, the tip of the bow

coming up to the shoulders. The kobi is of gayer color than the kimono. Women do not wear shoes in the house. Men dress somewhat like women, but in quieter colors. Their sash is of the same material as the kimono and is wrapped around the waist, the ends tucked in at the back. They also wear short, open coats with large flowing sleeves. The hair is cut close. Field laborers wear large round hats and shorter kimonos. (See bibliography for sources of information.)

Chinese

The predominating colors of China are blue with black trimmings and yellow for the imperial family. The women wear ordinary straight trousers with medium flare at ankles and coat reaching to thighs. The coat may fasten at the neck, over the chest, under the right arm, or all the way straight down the front. The trimmings on the divided skirt and coat must be alike, but the cloth may differ. The men wear trousers like women, of

the same general cut, made of plain material. Their coats extend to the thighs. Professional men wear longer coats. All men wear skullcaps and round straw hats. (See bibliography.)

Indian

The predominating colors of India are orange, purple, crimson, green, brown, black, and white. Ornaments are worn very freely. These include ear-rings, anklets, many little rings with one large one in the ears, toe-rings, finger-rings and many bracelets. The sari is the main garment for women. It requires six yards of material one yard wide, or long enough to reach to the ankles. Widows wear pure white; others, colored material with a border.

I. Hindu Women

Sari: Six yards long, one yard wide, or long enough to reach to ankles. Widows wore pure white; others wore colors, with a

border, sometimes with all-over geometrical design. Directions for dressing another person: Hold one end of cloth in left hand, place on person's left hip, bring tightly around hips to meet front edge at right hip. At this point is where the upper edges should be firmly tied and tucked in. The long end should be laid in plaits to within three or four yards of end. Tuck this plaiting in about the waist in front. Pass the loose end of cloth over left hip, across the back, up under right arm, across front, over the left shoulder, bring it around over the right shoulder where the end is left hanging loose, or it may be pinned over the chest. The loose end may be brought over the head to form head-dress if desired. An ordinary plain white waist with short sleeves under sari, or plain colored cloth.

Sandals only in the house.

II. Hindu Men.

Head-dress, large white turban. Sometimes turbans are red. An ordinary plain

white waist with short sleeves is worn under the sari. Trousers cut full at the top and tight below the knees.

It should be remembered that all the different castes of India have different costumes. The Mohammedan women wear, in addition, the perdi, which is a round cap with a veil. In India the perdi is always white; in Africa, black and white or dark blue; in Turkey, black with a white veil. The higher the social rank the more transparent the veil.

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CHAPTER IX

EQUIPMENT [1]

It is becoming a quite common practice to build community or parish houses so designed as to provide facilities for all the social and recreational interests of the community it is to serve. More and more these will contain auditoriums with stages. To forestall some common errors the following suggestions are given together with sources of expert information.

The aim is to provide a home for the dramatic impulse of the community—not a makeshift, but one worthy of the fine art of drama, with full recognition of the important part that dramatic expression is to play in the program.

[1] In the preparation of this chapter extensive use has been made of Moderwell, *The Theatre of To-day*, and Pichel, *On Building a Theatre*.

The Stage

Purpose.—A stage is a place on which a dramatic action is to be revealed before an audience. Whatever its size or shape, or in whatever building it is to be placed, it must be built to perform that definite function. The players are to be seen and heard. In far too many instances schools, colleges, churches, and community houses are still being constructed with little or no consideration for the important place that dramatics should hold in the curriculum and in the church and community program. Often the stage provided is entirely inadequate to serve its purpose.

Common Errors.—There are two common errors in constructing stages in community and parish houses. First, experts in stage building are rarely consulted. A good architect may know very little about a stage and its equipment. Second, the attempt is often made to adopt numerous modern devices when the stage itself is wholly inadequate, both in

size and shape, to carry complete modern equipment.

Visibility.—An important consideration in stage building is visibility. A sight line drawn from every seat in the auditorium should give a clear view of the entire stage. To accomplish this many plans are employed. In many modern buildings the auditorium becomes narrower as it approaches the stage. Often the back of the stage (up-stage) is narrower than the front (down-stage). A proscenium opening almost as wide as the seating space assists in making the stage visible. An inclined floor aids in assuring direct sight lines. Often the stage is elevated unduly to overcome the lack of direct sight lines. This is not an assistance, but, on the contrary, it makes the spectator tilt his head at an uncomfortable angle. It also makes the player appear abnormally tall; and, as he moves toward the back of the stage, the lower part of his body is concealed.

Good Acoustics.—Until quite recently, the

acoustic properties have been left largely to accident. If the acoustics were good, it was considered indeed fortunate; if poor, piano wires were strung, nets of raw silk were spread, or the walls padded. Wallace Sabine has demonstrated that it is possible to predict with a degree of scientific accuracy the acoustic properties of a structure. He describes clearly methods by which the causes of acoustic difficulties may be discovered and overcome.[2]

Dimensions.—The stage is popularly regarded as the space on which the actors appear. As a matter of fact, this space should be only a small part of the stage. The stage in most theaters is about five times as large as the part of it which is visible to the audience. The spaces at right and left of the proscenium arch should be as large as the space visible when the curtain is raised. To be sure, many stages are being used successfully that do not meet these requirements; but if a stage is be-

[2] *American Architect*, Dec. 31, 1913.

ing erected, it is far better to keep them in mind.

The height of the stage from the floor should be from three to four feet. Pichel says it should be three feet and nine inches.[3] The width of the proscenium opening should be about half of the width of the auditorium at its widest point, although this proportion may be varied somewhat. Considerations of production demand in the ordinary auditorium a proscenium opening at least twenty-four feet in width. In height the proscenium opening should be in proportion to the width, about half as high as wide. Thus a proscenium of twenty-four feet should be about twelve feet high. If a proscenium is too low, it will throw human figures out of proportion to their surroundings.

Off-stage room is needed to make for good entrances. It also serves for placing scenery between acts and for actors to await their entrances. Room can also be used in the loft

[3] Pichel, *On Building a Theatre*, p. 28.

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of the stage and in the space under the stage for storing scenery and properties and for trap entrances, if needed.

Hard wood should never be used for stage floors. Instead, soft wood, into which pegs and nails bite easily, should be used.

Scenery

Purpose.—The purpose of scenery is twofold: first, to furnish a suitable and harmonious background of color; second, to suggest unerringly, but with no superfluity of detail, the character of surrounding in which the action of the play transpires. Scenery is not for the purpose of decoration. A set of scenery should not be calculated to secure applause. It should be so much a matter of accompaniment to the play that the attention of the audience is not directed to it, but to the matter at hand—the action of the play.

Scenery is intended to suggest atmosphere and create illusion, which does not mean that

an audience is to mistake a stage for something else, but that it shall become so absorbed in what it sees on the stage that the world of reality ceases to intrude itself. Scenery that is too realistic suggests artificiality. *The purpose is to suggest, not to represent.*

The producer should seek to understand the author's idea of a play and seek its correct interpretation, ". . . endeavor to grasp the whole, to discover its inner meaning, to reveal its unity and purpose, to select the essentials and repeat it constantly with fitting variations, to suggest rather than to reveal, to work above all with imagination and the poetic sense." [4] A producer may know when his scene possesses the correct feeling, but he will not always be able to explain how it is done.

Lighting

Importance.—The most vital part of the stage machine is lighting. It is the only part

[4] Moderwell, *The Theatre of To-day*, p. 122.

in which any mystery is involved. Certain types of visual beauty may be achieved only through light. As the artist comes to understand the profound effect of light on human emotions, he more and more regards it as a pure medium.

The light reinforces the mood and meanings of the play. By its intensity or dimness, it gives "atmosphere"; by its color, it has a direct psychological effect on the spectator, sensitizing him to values in the play he might not perceive were it enacted in light of another sort.

Purpose.—Light serves five chief purposes.

1. It illuminates the stage and the actors.

2. It states the hour, the season, the weather, by suggesting natural light effects.

3. It helps paint the scenes by manipulation of masses of light and shadow and by heightening color values.

4. It lends relief to actors and to the plastic elements of the scene; it makes both seem alive.

5. It helps act the play, by symbolizing its meanings and reinforcing its psychology.

Classes of Stage Lights.—There are two classes of stage lights—stationary and portable.

1. Stationary lights are of two kinds. The *foot-lights* are set in a trough in the floor at the front edge of the stage. Because foot-lights throw a direct light upon the faces of the actors, they have, of late, been put under ban, and should be seldom used except for illuminating the front curtain.

Border lights are placed in hanging troughs, adjustable in height, throwing their light downward. The first (or front) border is hung immediately behind the curtain; the others are hung at intervals of seven feet from center to center. The foot-lights and borders are usually wired in three circuits and filled with lamps of different colors, white (or amber), red, and blue.

2. Movable lights.—Movable lights are usually of two general types: *flood lights,* for

general diffused illumination, and *lens lights* ("spot" lights) for concentrated light. Under the first heading may be classed all special lights known as strips, floods, or bunches. Strips are small troughs, fitted with from three to ten sockets, and are used to light off-stage backings. Thus they may be used to indicate moonlight or sunlight off stage. Flood lights have replaced bunches. They burn from 500 to 1000 watt nitrogen-filled Mazda bulbs. The hoods of these flood lamps have diverging sides and have grooves at the front of the hood for carrying color frames. *Spot lamps* are mounted in closed iron hoods, emitting light through a lens from one end only. They are set on extension standards and can be tipped up or down.

Switchboard.—The switchboard is the machinery of control of the lighting system. In American theatres it customarily is placed at one side of the proscenium arch. In many European theatres the operator has his place

in a pit directly in front of the stage where he can watch the action of the play.

The construction of the switchboard is strictly prescribed by fire underwriters. Important artistic considerations are:

1. Each light unit on the stage should be subject to control from a vantage point where the stage can be seen by the operator.

2. Each unit should be subject to a separate control.

3. Groups of like units, classed by location or color, should be subject to group control, apart from other groups.

The white lights of the first border should be controlled by a switch apart from that controlling the white lights of the second border, or third, etc. So likewise for each color circuit of each border, separately.

Then there should be a white border main switch, controlling the white lights of all the borders, and a blue border main switch, etc.

Above these should be a main border switch

controlling all the border lights simultaneously, and thus with each division of the stage lights.

4. The stage light as a whole should be controllable apart from the house lighting.

Dimmers.—These are resistance devices by which the intensity of the light is controlled. There should be a dimmer for each switch on the board, controlling each light unit separately, with "master" levers; related light units may be controlled simultaneously.

Color of Lights.—The colored bulbs for the border and foot-lights may be readily secured. For the color frames to be used on the flood lights and the "spot," the best color medium is a sheet of glass with color blown in. The gelatin colors fade under heat and are liable to crack while in use. While it is true that an amateur can rarely enjoy the privilege of a splendid equipment, he should understand the modern equipment and seek to improvise whenever possible.

There is a need for dressing rooms and

wardrobes. The dressing rooms should be located conveniently to the stage. The wardrobes are for the costumes. Beautiful costumes have been ruined by being crammed into small, dirty boxes for storage. The wardrobe should have large closets with bars for hangers and should be equipped with shelves and drawers.

The Portable Stage

If one does not have a community or parish house, or if the only available auditorium is used for gymnasium or other purposes, the problem arises of providing facilities for dramatic production. Such a problem may be solved by the erection of a portable stage. During the past year the writer has had erected two portable stages, one in a gymnasium, another for use in a college chapel.[5]

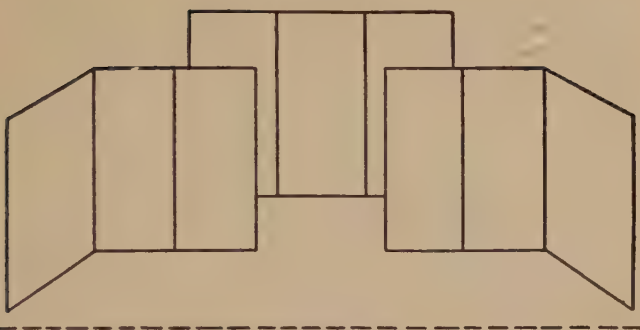
The stage itself is built in sections. The

[5] See page 222.

proscenium front is built of light framework covered with canvas upon which are painted suitable designs. The cyclorama is hung from framework. It consists of six drapes, two for the back and two for each side. The material used may be canvas, or sateen, of a neutral color. A good plan is to have the drapes lined so that they may be reversed. Tan lined with blue is an excellent combination. The tan may be used for day scenes and the blue for night scenes. The border lights are fastened on the framework, and the switchboard is a portable one. All of this should be so constructed as to permit convenient storage.

Screens

If there is no possibility of providing either a permanent or a portable stage, a set of screens may be used. The three-screen set may be used as indicated in the diagram below.



The use of the five-screen set provides two masked entrances on each side instead of the one as indicated above. These screens should be made in three sections. Each section should be forty inches wide and from seven to nine feet high and should be covered with burlap of neutral color. These screens may be set in various ways, and may be used for curtains by having two people behind each of the two screens to remove them and set them at side to mask entrances.

A lantern may be used for light. Pleasing color effects may be secured by the use of colored slides. For this purpose slides of the

three primary and of the three secondary colors will be needed.

Make-up

Need of Make-up.—The actor appears at a distance from the spectators. His features look insignificant and indistinct. The professional has, in most cases, well marked and well accentuated features. The amateur usually has more softly molded features. A slight exaggeration of nature is necessitated by stage conditions. The actor plays in artificial light, which makes his natural complexion appear pasty, his features smaller than natural, and his eyes sunken. Make-up skilfully used will overcome these disadvantages. Make-up is needed to make the player look natural when acting under unnatural conditions.

Material Needed.—It is best for every actor to have his own make-up box if he has frequent need for it. In any case, the following materials are needed:

Cold cream.

Cocoa butter.

Grease paint in the following colors; blond, flesh, brunette, yellowish, sunburn, ocher, white, gray, blue, carmine, crimson.

Lining pencils.

Crape hair.

Spirit gum.

Powder (white, pink, and brunette).

Rouge.

Cheesecloth.

Powder puff.

Directions for Use.—Make up before a mirror brilliantly lighted.

Women should cover the hair with a cap.

Rub face and throat thoroughly but lightly with cold cream. Wipe off any excess with soft cheesecloth. Apply very lightly a little flesh color powder.

Body color.—Apply grease paint suitable for the natural basic complexion, from the pink and peach of the young blonde to the ivory of old age; from the ruddy tan of the out-of-door

complexion to the pasty white of invalid. This will be the prevailing color of skin. The grease paint should be spread gently with the finger tips till face, ears, eyelids, and neck are thoroughly covered. Dust face over again with powder.

Rouge.—In the use of rouge it should be remembered that the forehead appears lightest in color and more yellow than any other part of the body. Lighter red appears on the sides of the nose, just below the cheek bones, and on the cheeks above the line from the nose to the corner of the mouth. The heavier tones appear lower on the face—on the jaws and around the chin. Just under the eyes a very transparent pale purplish tone is required. The ears (in health) are redder than other parts of face. In general, use rouge very cautiously. It is easy to use too much and make the face look patchy. Apply it so that it blends with the rest of the face.

Great care should be exercised in making

up the eyes, nose, and mouth. The use of brown on the brows and lashes produces a much softer and more natural effect than black. A little light or dark blue close to the lashes of the upper lid is necessary, but very few need any make-up on the lower lid. If any is used, all that is required is a faint shadow of light blue. A dash of rouge in the inner corners of the eye adds brilliancy to the eye. The line of the upper lid and brows nearly always needs to be extended. This gives an effect of breadth to the eyes.

A line of grease paint down the bridge of the nose will straighten it or lengthen it. The nose may be completely transformed by the use of putty. The mouth needs careful treatment. The dark red rouge so often used gives the appearance of a bloody gash. A bluish vermilion red is most natural. Do not color the mouth to the corners, for in speaking or laughing the mouth stretches and will look too large if deeply colored. In character make-

up, the problem is to adjust one physiognomy to the habitual expression of another. A careful study of lines and color is necessary.

It should always be borne in mind that the purpose of make-up is not to make one look unnatural by violent penciling and coloring, but to assist the actor's face and expression to retain something of their natural values and to give dramatic emphasis.

Important as the essentials of the equipment above described are for certain dramatic productions, increasing numbers of pageants, plays, and liturgical dramas are being written which may be produced behind the chancel, using the regular platform. In fact, many pageants and liturgical dramas are more effective when presented in this manner. Some types of dramatic production do, however, require material equipment. In its absence, ingenuity and resourcefulness plus artistic taste can often improvise from the means at hand devices for producing the desired dramatic effects.

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CHAPTER X

AVAILABLE MATERIALS

The following list covers quite thoroughly the available material in the field. The writer submits it with no apologies. It will be noted that, in a few instances, attention has been called to the strong points and weak points of a particular play. Many of them will meet the standard of measurement as to dramatic technique, literary quality, good emotional appeal, educational merit, and religious message. Others will meet only one or two of these requirements.

Children's Plays

Bible Plays, by Rita Benton, Abingdon Press. This book contains the following plays:

Joseph and His Brethren. This is divided into five acts: Act I—Vale of Shechem; Act II—Street in Egypt; Act III—Gardens of Pharaoh; Act IV—Public Garden; Act V—Gardens of Joseph. Characters required are Jacob, his twelve sons, the wife of Potiphar, Pharaoh, and attendants.

The Golden Calf.—Three characters are required.

Daughters of Jephthah.—Three main characters with warriors and maidens are required.

Esther.—This may be used out-of-doors. Five main characters, six princes of Babylon, pages, soldiers, and maidens are required.

Ruth and Boaz.—This may be used out-of-doors. Nine main characters, elders, and reapers are required.

Daniel.—Ten main characters and twelve others are required.

The Burning Fiery Furnace.—Five main

characters, lads, and Jews are required.

The Christmas Story.—Fifteen characters and a reader are required.

Bible Plays for Children, by May Stein Sobel, J. T. White & Co., New York. This book contains the dramatization of the following Bible stories:

Adam and Eve.
Moses in the Bulrushes.
Moses, the Shepherd.
The Golden Calf.
The Promised Land.
David and Goliath.

These are suitable for class-room work.

Shorter Bible Plays, by Rita Benton, Abingdon Press. This book contains the following plays consisting of one scene:

Noah's Flood.
The Proving of Abraham.
Moses in the Bulrushes.

Up, Up from Egypt to the Promised Land.

The Call of Samuel.

David and Goliath.

The Judgment of Solomon.

The Good Samaritan.

Manger Service.

Alice's Housewarming, by Anita B. Ferris, Missionary Education Movement.

An Americanization play with the scene laid in the House of Friendship. At a party where only Americans are invited, a Negro, a Mountaineer, and Child Immigrants from many lands arrive and cause much surprise. Fourteen boys and girls, aged nine to twelve, are required. Time: twenty minutes.

Alice Through the Postal Card, by Anita Ferris, Missionary Education Movement.

This play tells what happened to Alice when she stepped through a postal card into Japan. Eighteen junior boys and girls are required. Time: thirty minutes.

The Children's Christmas Dream, by Mary E. Tilford, Arthur H. Strouse Publishing Co.

A one-act play for children.

The Child in the Midst, by Kathrine Stanley Hall, Abingdon Press.

A pageant for children. Time: thirty minutes.

Children of Christmas, by Anita B. Ferris, Missionary Education Movement.

This play presents a lesson in world brotherhood (Christmas). Time: fifteen minutes.

Dramatic Games and Dances, by Caroline Crawford, A. S. Barnes Co.

Four Plays, Livingston Hero Plays, by Anita Ferris, Missionary Education Movement: *The Mill Boy, A Fight with the Lion, The Slave Raiders,* and *Faithful Friends.*

These plays present four incidents in David Livingstone's life. Each one is a dramatic unit and may be presented separately or all three given as one performance. It requires twelve to fifty junior boys and girls. Time: fifty minutes.

Little Pilgrims and the Book Beloved, by Marie J. Hobart, Educational Division, Department of Missions, Protestant Episcopal Church.

A mystery play suitable for junior boys and girls.

The Promise of a New Day, by D. W. Jones, Association Press.

This is a pageant dealing with the fourfold life—mental, physical, social, and religious—presenting the results of all-round development in terms of world progress.

Ruth's Donation Party, by Anita Ferris, Missionary Education Movement.

Arranged for eleven junior boys and girls. Time: thirty minutes.

Santa's Allies, by Anita Ferris, Missionary Education Movement.

This play presents the idea of a summer Christmas tree where children can bestow gifts for a mission school, a hospital, and the Red Cross. Sixteen characters required; fifty-six may be used. Time: one hour.

The Song They Sang, by Laura Scherer Copenhaver, Literature Headquarters, Women's Missionary Society of the United Lutheran Church of America.

A splendid missionary play for girls. There are careful stage directions and suggestions for costumes.

Three Plays for Boys, by Frederick Fay and Mary Alice Emerson, Boy Scout Headquarters.

A Regular Fellow is a three-act play. Time: one hour.

Lend a Hand may be used for a Boy Scout demonstration in signaling.

If I Were Bob is built around camp life.

Through the Sunday School Door, by Anita Ferris, Missionary Education Movement.

This is a children's day service illustrating the joy it brings to children in distant lands. It requires thirteen characters. Time: thirty minutes.

Visitors from the Colonial Period, by Anita Ferris, Missionary Education Movement.

This is an Easter play. Its purpose is to create interest in the Highlanders, showing a boy and girl from the southern mountains with Colonial manners. Nine children and one adult are required. Time: thirty minutes.

Why Did n't You Tell? by Anita Ferris, Missionary Education Movement.

This is an Easter program for younger children. Twenty-seven characters are required. Time: thirty minutes.

Christmas Plays

Adeste Fideles, by Marie E. J. Hobart, Churchman Co., New York, 50 cents.

A Christmas mystery play, symbolic, deeply religious. Nine boys, twelve girls. Time: forty minutes.

A Dream on Christmas Eve, by Ina Home, Samuel French.

This is a children's Christmas play and may be presented in a class-room.

Bethlehem, by Alice Corbin Henderson,

from *Adam's Dream and Other Miracle Plays,* Scribner's. (This book is out of print but may be found in most libraries.)

A one-act play with the scene showing the inn to which Mary and Joseph came. It may be used for adults or children. Very beautiful, has literary merit. Fifteen to twenty characters are required.

Bethlehem, by Lawrence Housman, Macmillan Co.

This play has nothing of the medieval about it, but it is intensely modern. The author makes his defense for the setting in these words: "I wish to show that it is possible for drama to come near without irreverence to the central truths of Christianity and by symbolic action to quicken the imagination of the beholders so as to make the beauty of holiness more evident, so as to make time seem a very little thing when the spiritual ideas which have molded the world's history are concerned, so as to startle men's minds to a realization of whether for them Christianity is a curious relic

of the past or a truth still living and central." This play contains three acts: "The Shepherds," "The Seeking Kings," "The Adoration." Plays an entire evening.

Birds' Christmas Carol, by Kate Douglas Wiggin, Houghton Mifflin Co.

This is a dramatization of the well known story. It contains a prologue and three acts. Seventeen characters: three men, three women, and the Ruggles children. Plays a whole evening. Special permission necessary for production. Write Miss A. Kausan, 1402 Broadway, New York.

The Birth of Christ, by Paul Bliss, Willis Music Co.

This makes use of tableaux with music and descriptive reading.

The Christmas Guest, by Constance D'Arcy Mackay, in *The House of the Heart and Other Plays,* Henry Holt & Co.

This play has for its theme the old Christmas miracle. It is pleasing. The characters are five women, three men, and eight children.

Written in verse, it tells the story of the gift by children to a beggar who turned out to be the Christmas angel.

The Christmas Story, by Virginia Griswold, Samuel French.

This is a story of the birth of Christ, using quite largely the biblical language. There are four scenes: "The Hill Country of Judea," "The Throne Room of Herod," "The Market Place in Bethlehem," and "The Manger Scene." Any number of adults and children may be used. Plays one hour.

Children's Christmas Dream, by Mary E. Tilford, Abingdon Press.

Simple, yet attractive.

A Christmas Miracle Play, adapted from an ancient miracle. One act. Cast calls for twenty-five or less. Time: forty-five minutes. Special permission required. Write Norman Lee Swartwout, Summit, N. J.

A Christmas Miracle Play. This play has been adapted by Samuel Eliot from the Coventry Cycle. Drama League Bookshop.

No. 1 of *Little Theatre Classics.* Thirteen women, one man. Requires skilful players.

A Christmas Pageant, by Carroll Lund Bates, from *Seven Church Pageants,* Parish Leaflet Co.

This is a beautiful service. May be presented at the close of a worship service. Requires seventeen children and eighteen young people. Time: thirty minutes.

Christmas Tableaux, by Nora Archibald Smith, Moffat Yard & Co.

The Cross Goes Westward, by C. H. Jarrett, Educational Division of Missions, Episcopal Church, 281 Fourth Avenue, New York.

This dramatic presentation may be used for either Christmas or Easter. There are eight scenes: "St. Paul and the Centurion," "Early Britons," "English Settlers in America," "Pioneers in the West," "Slavery," "Indians," "Gold Mining in California," "Eskimos." Twenty-five speaking parts. Any number of children may be used. Time: one hour.

Eagerheart, A. M. Buckton, Chappell, Ltd.

This was first produced by early monastic writers. It is a mystery play of great beauty. Eleven men, two women, extras may be used. Time: one and one-half hours. For permission to produce, write President of the New York Association of Eagerheart, Mrs. E. D. Klots, 125 West 78th Street, New York.

The Evergreen Tree, by Percy Mackaye, D. Appleton & Co.

This is a masque and represents the best in the field of religious drama. Scriptural theme from Matthew II. There are two stages, A and B, and two aisles, the audience being seated between them. Stage A is the "place of the outcast" with an evergreen tree. Stage B, located opposite stage A, represents the "court of Herod." The two aisles are pathways. This masque is performed in twelve actions: 1. "Who Kept the Watch?" 2. " The Lantern in the Desert." 3. "Somebody is Coming." 4. "The Light Child." 5. "Saviour of the World." 6. "The Befriendling." 7. "The Three Wise Men." 8. "Which, O

Lord, Is Wisest?" 9. "Outcasts." 10. "The Wounded Pedlar." 11. "The Persecuting Host." 12. "The Morning Stars." The music of the choruses and carols is composed by Arthur Farwell and may be secured through the John Church Co., 39 West 32nd Street, New York. Permission to produce must be obtained from John Church Co. Twenty-five men, four women. May be produced simply or elaborately.

Garments of Praise, by Florence Converse, E. P. Dutton & Co., from the *Cycle of Four Miracle Plays.*

The Gifts We Bring, T. S. Denison & Co.

This is a Christmas pageant. It may be used by any organization. The Christmas story is told by a mother. It requires from fifty to three hundred characters. Complete stage directions are given. Time: one hour.

Good King Wenceslas, Church Missions Publishing Co.

This is a Christmas pantomime for children. It requires five children.

The Greatest Gift, by Katherine Lord, Abingdon Press. Printed in the *Little Play Book.*

This story tells how a tenement house family finds that the greatest Christmas gift is love and neighborliness. There are three scenes. Fifty or more characters, of whom nineteen should be children. Time: forty-five minutes.

The Little Town of Bethlehem, by Mrs. Spencer Trask, Drama League.

This play is well constructed and is of literary value. The story deals with the Roman and Jewish attitudes toward Christ and, in contrast with His attitude toward them. Neither Christ nor Mary appears on the stage. The exterior of the stable is shown, and from the inside the voice of the Mother is heard in songs of praise. The play is reverent, sincere, and appealing. Plays an entire evening.

The Message of the Christ Child, by Marian Manley, Abingdon Press.

This is a Christmas pageant with a missionary message. It requires from sixteen to

thirty children and adults. Time: one hour.

The Nativity, by Lenora Ashton, Young Churchman Co., Milwaukee, Wis.

This is a Christmas mystery. The characters and chorus. Time: one and one-half hours.

The Nativity, Anonymous, Samuel French.

The Bible story is used in this mystery play. There is beautiful use made of carols. Any number of characters may be used.

The Nativity, by Rosamond Kimball, Samuel French.

Tells the story of the nativity through tableaux accompanied by congregational singing of carols and hymns. It can be made a beautiful service. Any number of characters may be used.

The Ninth Christmas, by R. F. Sandall, Pilgrim Congregational Church, Seattle, Wash.

This is an elaborate production. It consists of two acts, divided into five scenes. Any number of characters may be used.

No Room in the Inn, Macmillan Co.

A Christmas play in three scenes. It requires eight men and one woman. Time: one hour.

The Prophetic Child, by Langley Sears, Pilgrim Press. This pageant has six scenes. It makes use of old hymns and Bible texts. Any number of characters. Time: one hour.

The Shepherds, by Katherine Kenyon, Macmillan Co.

A Christmas play arranged for fourteen adults.

Star of Bethlehem, by Frances C. Barney, Educational Division, Department of Missions, Protestant Episcopal Church.

This is a simple children's missionary play for Christmas. The white children are sent by the angel of the star to find and to bring to the star children of other races. Time: thirty minutes.

The Spirit of Christmas, by Jane Dansfield, Norman Lee Swartwout, Summit, N. J. (manuscript).

This story is told by an interlocutor with musical accompaniment. Illustrated by six tableaux. Simple to produce.

The Spirit of Christmas, by Grace E. Craig, Woman's Press.

This is a simple Christmas play. Sixteen characters or more. Time: forty minutes.

The Voices of the Stars, Frank Monroe Jeffery, Century Co.

This is a musical drama, and requires careful preparation.

The Waif, by Elizabeth Grimball, Woman's Press.

This is a beautiful yet simple modern morality. There are seven principal characters with as many others as desired. Time: thirty minutes.

Why the Chimes Rang, by Elizabeth McFadden, Samuel French.

The story of the play is taken from the book of the same name, published by Bobbs-Merrill Co., Indianapolis, Ind. Four men and four

women are required with "lords" and "ladies." Time: forty minutes.

When the Star Shone, by Lyman R. Bayard, Pageant Publishing Co.

This is a very elaborate and beautiful pageant. As many characters as desired. Time: two hours.

Easter Plays

The Chalice and the Cup, by Mary S. Edgar, Woman's Press, New York.

This is a vesper service. It is an appeal for service. Simple, yet effective. There are three main characters and any number of others. Time: thirty minutes.

The Children's Crusade, by Juliana Conover, Church Missions Publishing Co.

This is a two-act Easter play of the eleventh century. Boys, girls, and mothers. Time: one hour.

The Consecration of Sir Galahad, by Eugene Shippen and Elizabeth Shippen, Beacon Press.

This is a symbolic service for Easter presented by means of tableaux and music with a dramatic reader.

The Dawning, by Lyman R. Bayard, Pageant Publishing Co.

This makes use of hymns. Requires a large cast. Time: one hour and forty-five minutes.

An Easter Pageant, by Carroll Lund Bates, from *Seven Church Pageants,* Parish Leaflet Co. Requires twenty-two young men and women. Time: one hour.

Eastertide, by Paul Bliss, Willis Music Co.

This tells the Easter story by means of tableaux, singing, and descriptive reading. The music is arranged for women's and children's voices.

He is the Son of God, by Dr. Linwood Taft, Drama League.

This a Drama League prize play: a play for Holy Week. It shows the effects of the miracles and personality of Christ upon a Jewish woman of orthodox training.

How the Light Came, by F. D. Graves, Church Mission Publishing Co.

This is a mystery play. Requires eighteen characters with a procession of children. Time: forty-five minutes.

Darkness and Dawn, by Frederick LeFevre Bellamy, Educational Division, Department of Missions Protestant Episcopal Church.

It is an Easter mystery play. Requires sixteen characters.

Thy Kingdom Come, by Florence Converse, *Atlantic Monthly,* March, 1921.

This is an Easter miracle play.

The Mirror for Souls, by Margaret Cooper, Macmillan Co.

This is a mystery play. It requires six women, four men, and three children. Time: one and one-half hours.

The Resurrection, by Lenora S. Ashton, Morehouse Publishing Co.

An Easter mystery play. Requires nine

men and three women. Time: one and one-half hours.

The Resurrection, by Rosamond Kimball, Samuel French.

This play is composed of selections from the Bible arranged in dramatic form. It pictures in tableaux the story of the Resurrection and is accompanied by Bach's Passion Music. It requires thirteen men and two women, also a reader. Time: one hour.

Why Did n't You Tell? By Anita Ferris, Missionary Education Movement.

This is for children from five to ten years of age. The children of Nature try to tell the foreign children of Christ's love, and when they fail the Christians try and succeed.

Youth's Easter, by Helen Willcox, Missionary Education Movement.

Special music is included with the play.

This is a morality play. There are sixteen speaking parts; the minimum number of participants is forty-four. Time: thirty minutes.

General Plays

Abraham and Isaac, a medieval play, Houghton-Mifflin Co.

This is a beautiful presentation of the medieval spirit. Developed with choruses. Characters: Abraham, Isaac, the Angel, the Doctor, and the Voice.

Advance the Line, by Marie Hobart, Longmans, Green & Co.

This play centers around the Episcopal Prayer Book. Accurate but not elaborate costuming is required. Requires four men and six women. Time: forty-five minutes.

A Pageant of the Church, by Eleanor F. Forman and Mabel Stone, Young Women's Christian Association.

This play presents scenes taken from church history with interludes representing a certain phase of modern church life, which has been an outgrowth of the historic scene depicted.

Amos, the Shepherd Prophet, by Eleanor Wood Whitman, Pilgrim Press.

This play has two scenes. The first is the dawn of the feast day, and the second is the evening of the same day before the altar built to the golden calf. Amos gives his prophecy, which is fulfilled. This play requires thirteen men and three women. Amos must be a strong character. Time: one and one-half hours.

Gaius Gracchus, by Odin Gregory, Boni & Liveright.

This is a difficult play but can be produced by amateurs. It is a Roman tragedy. It requires eighteen characters and many extras. Time: two hours.

The City Beautiful, by H. Augustine Smith, Abingdon Press.

This is an allegorical pageant. There are six scenes: 1. "Holy City of David." 2. "Holy City on Palm Sunday." 3. "Holy City under Mohammedan Rule." 4. "Forces of Evil at Work in a Modern City." 5. "The City of the New World Order." 6. "A Prophet's Vision of the Future City."

Drama of Esther, arranged by class in religious pedagogy at the National Training School, Y. W. C. A. Woman's Press.

An all-girl cast.

Everyman (early church morality, Samuel French.

This play has real literary value. It tells the story of Everyman's career, his call by Death; Good Deeds befriends him. It requires eleven men and five women.

Everygirl, by Mary S. Edgar, Woman's Press.

This is an allegory for girls. It is attractively written. Everygirl sets out on her quest of life accompanied by her three companions, Health, Beauty, and Dreams. May use any number of characters. Time: one and one-half hours.

Florence Nightingale, by Edith Reid, Macmillan Co.

A play in three acts dealing with the life of Florence Nightingale.

In His Steps, by Charles M. Sheldon and

Frank H. Lane. May be secured from Professor F. H. Lane, University of Pittsburgh.

This is a dramatization of the book of the same name by Charles M. Sheldon. The story centers around the devotion of two college girls, society people, and two prosperous business men, to the cause of Jesus in the slums and in daily life. Play requires eight men and five women. Time: two hours.

The Idle and the Ideal Associate, by Elizabeth Goodspeed, Church Missions Publishing Co.

A play in two acts. It requires six girls. Time: thirty minutes.

Isaiah, by Eleanor Wood Whitman, Pilgrim Press.

This story tells of the war-time prophet of the Old Testament from the days of Uzziah to the days of Hezekiah. The play has good chorus music. Four men and five women and twenty or more others are required. Time: one and one-half hours.

Jeremiah, by Eleanor Wood Whitman, Pilgrim Press.

The delineation of Jeremiah is interesting. He is interpreted not as a man of sorrows, but as a brave hero who prophesied the destruction of Jerusalem as the result of the unfaithfulness of the people of Jehovah. Jeremiah meets death as a martyr. Twelve main characters with numerous others are required. Time: one and one-half hours.

Joseph in Egypt, by T. G. Crippen, Dramatic Publishing Co.

This story gives us the life of Joseph. The ending is made especially impressive by the blessing of Jacob. Requires twenty-three players: the Hebrews, consisting of Jacob and his twelve sons, a daughter of Jacob, a stranger, and two mute characters; and the Egyptians, consisting of Pharaoh, six men of the court, and Joseph's wife, Asenath. There are five acts. Time: two hours.

Joseph and His Brethren, by H. T. Gairdner, Macmillan Co.

This play presents the life of Joseph. There are four acts. About thirty-six characters required: thirty men, three women, three boys. Time: two hours.

Judas Iscariot, by Charlotte Gleason, George H. Doran & Co.

This is a biblical play in three acts. It has good dramatic and literary values.

Judith, by Arnold Bennett, George H. Doran & Co.

This is a simple play but presents the religious significance of the story very impressively and forcefully. Permission for production may be obtained from the publishers.

Job, by James S. Stephens, Stratford Co., Boston.

This play deals with the problem of human suffering. It is divided into "The Prologue," "The Curse," "The Debate," "The Interposition of Elihu," "The Voice of the Lord," and "The Epilogue." Time: one and one-half hours.

The Gate of Vision, by M. Creagh-Henry, Macmillan Co.

This is a modern mystery play. The characters are Anarchist, Artist, Dancer, Miser, Painter, Woman, Shepherd, Soldier, Rich Man, Profiteer.

The Mission of the Church, by William Chauncy Langdon, Educational Division, Department of Missions, Protestant Episcopal Church.

This is a missionary play presenting the needs of humanity. It is unusual in its structure and plot. Three Voices representing three elements of religious life—Meditation, Word of God, and Human Spirit—are the only speaking parts.

The Passing of the Kings, by Mina B. Lambkin, T. S. Denison & Co.

This is a pageant with eight episodes and five symbolic interludes. It is an historic sketch of the Christian Era. It requires from one hundred to one thousand characters. Time: two hours.

The Light of the World, by H. Augustine Smith.

This is a very effective pageant and simple of production. Any number of characters may be used.

The Light of the World, by Mrs. Annie Russell Marble, Worcester, Mass. Information from the author.

This is a dramatic service portraying the life of Jesus by means of a messenger, reading of the Scripture, choruses, tableaux, and colored slides.

The Rich Young Man, by Sara Kingsbury, Abingdon Press.

This is a strong religious play. The plot is built around the biblical story of the Rich Young Ruler. It requires sixteen adult characters. Time: one and one-half hours.

Passover Night, by W. H. T. Gairdner, Macmillan Co.

This play is based upon the biblical story of the Passover. About ten men, one girl, and three boys are required. Time: one hour.

The Maccabees, by Marin De Boylesne, Dramatic Publishing Co.

This play deals with the house of the Maccabees. The wars of the Maccabees form the plot. Twelve men are required.

The Passing of the Third Floor Back, by Jerome K. Jerome, Dodd, Mead & Co.

This play might be termed a modern morality. It has a practical message and has met with a sympathetic response. Vices such as Cheating, Bullying, Cowardice, and Roguishness are personified. Such virtues as Mercy, Gentleness, and the Christ-idea are also personified and are triumphant. Five men and six women are required.

The Piper, by Josephine Preston Peabody, Samuel French.

This play is based on the story of "The Pied Piper of Hamlin." It is beautiful yet serious in its import. It is written in poetic form. It emphasizes the wrongs of religious bigotry and intolerance and the materialistic attitude toward life. Thirteen men, six women, and

five children are required besides burglars, nuns, priests, and children. Time: two hours.

The Queen of Sheba, by C. F. Hanssen, Dramatic Publishing Co.

This play deals with Solomon's reign in the Hebrew Court. It is a strong play. The climax is not especially strong. The miracle performed is foreign to the theme and detracts from it. Fifteen characters are required.

Rebekah, Marie E. Hobart, Domestic and Foreign Mission Society.

This play centers around the story of Isaac and Rebekah. The characters are six women, five men, water-carriers, and servants. Time: one and one-half hours.

The Rock, Pilgrim Press. This is a Drama League prize play.

This play shows the development of character of Simon Peter. It is intense and dramatic. Requires eight men and three women.

Ruth, by Annabel Lawrence, T. S. Denison & Co.

This play deals with the biblical story of Ruth. There are three acts. The last scene presents the marriage of Boaz and Ruth. These are the main characters.

Ruth, by Mary Blakehorn, Morehouse Publishing Co.

This play deals with the biblical story of Ruth. The play contains three acts. Thirty characters are required.

Ruth, the Loving, by C. A. Boyd, Pilgrim Press.

This play presents the story of Ruth, using almost the exact wording of the Bible. Tableaux are used. Six men and three women for principals, and four men and four women for minor parts are required.

The Sangreal, by Irwin St. John Tucker, 1541 Unity Building, Chicago.

This play deals with the old Arthurian legends. It develops the themes of justice, freedom, and the brotherhood of man. Twenty-three players are required.

Saul of Tarsus, by Charles H. Holcomb, Standard Publishing Co.

The play is intense and tragic. It depends too much upon the miracle aspect. There are four acts. Four men and five women are required. Time: one hour.

Sacrifice, by Lawrence I. McQueen, *Drama Magazine,* March, 1921.

This is a story of Abraham and Isaac. It is very dramatic. Four characters are required.

The Servant in the House, by Charles Rann Kennedy, Samuel French.

This play has excellent dramatic and literary qualities. It has a powerful character in the person of the Servant. The theme of the play is the Christian brotherhood of mankind, which implies the Golden Rule. It contains five acts. The characters are: Rev. James Makeshyfte, the Vicar, the Vicar's wife, Mary (their niece), Mr. Robert Smity, the page boy, and Mason (the butler).

Star of the East, by Anna Jane Harnwell, French. A Drama League prize play.

This play deals with the dramatic story of Esther. It adheres quite closely to the wording of the Bible story. Nine men and four women are required.

The Terrible Week, by Charles Rann Kennedy, Harper & Bros.

The theme of this play is the Crucifixion. The special feature is the use of voices on the dark stages.

Tyndale, by Parker Hord, Abingdon Press.

This drama is based on four episodes in the life of William Tyndale, the first translator of the New Testament into English.

Missionary Plays

A Beginning, by E. M. James, Church Missions Publishing Co.

A mother has a vision of the need of the children of the mission fields and helps the children of the homeland to see the need. Twenty-

six characters are required. Time: one and one-half hours.

A Choice of Evils, by Ruth Jacobs, Church Missions Publishing Co.

There is plenty of good humor and teaching in this little play. The story is built around a little Chinese boy. There are sixteen characters besides pictorial characters.

The Blue Cashmere Gown, by Sarah Pratt, Church Missions Publishing Co.

Children of the Shadow, by Lydia I. Wellman, Abingdon Press.

This is a story showing the conflict between the traditional and Christian ideas of marriage in Africa. Eighteen characters are required, all of whom are natives except the missionary and his wife. Time: one and one-half hours.

Conquerors of the Continent, by Alice Gwendowline Allie, Church Missions Publishing Co.

This is a pageant showing the progress of the Church in America. The episodes are the

founding of the Church, the Church's first mission, the Church's work in the West, in the Far West, in Alaska.

Crossroad Meeting-house, by Mary Meek Atkeson, Missionary Education Movement.

This is a home missionary play dealing with the problems of the rural church. It is humorous and constructive in its teaching. Eleven characters are required. Time: one hour.

The Cross Goes Westward (see Christmas Plays).

Dinah, Queen of the Berbers, by Clarice V. McCauley, Abingdon Press.

This play is well constructed, is of dramatic value, and deals with the fall of Christianity in Algeria and North Africa in the seventh century. Eleven principal characters are required and as many others as are desired. Time: one hour.

The Doors of Nippon, by A. G. Albee, Church Missions Publishing Co.

This is an allegorical play presenting the

awakening of Japan. There are twenty-one speaking parts.

Dramatic Sketches of Mission Fields, by Helen Willcox. Department of Missionary Education, Baptist Board of Education.

Election Day, by Helen Willcox, Missionary Education Movement.

This is a story of an American Highlander who was ready to die for his faith. Five characters are required. Time: thirty-five minutes.

Go Tell (see Easter Plays).

The Heroine of Ava, by Helen Willcox, Missionary Education Movement.

This is a story of Burma in the day of Adoniram and Ann Judson, showing Ann Judson's heroic efforts to release her husband from prison. About fifteen characters are required. Time: one and one-half hours.

The Honorable Mrs. Ling's Conversion, by Jean H. Brown, Missionary Education Movement.

This is a Chinese play, portraying the Chinese home life and the realities of the mission station. Humor and pathos are delightfully blended. Fourteen characters are required. Time: one hour.

The Hour of Waking, by Marian Manley, Abingdon Press.

This story deals with the awakening of China brought about by the forces of freedom and progress, setting forth the need of Christian guidance. About fifty-five characters are required. Time: one hour.

Kanyunda, or Fear from the Enemy, by Helen Willcox, Abingdon Press.

Shows the waning of the witch-doctor's spell in Africa. Fifteen characters (of whom six are children) are required. Time: one hour.

Kosiki, by Amy Kellogg, Missionary Education Movement.

This play shows the transformation of a Korean village brought about through the influence of one convert to Christianity. There are only six speaking parts, but about twenty

characters are required. Time: twenty minutes.

Larola, by Helen Willcox, Abingdon Press.

This is a one-act play telling the pathetic story of a Hindu woman condemned to widowhood upon her husband's conversion to Christianity. Eight characters are required. Time: about one hour.

Mother Church and Her Juniors, Educational Division, Department of Missions, Protestant Episcopal Church.

This is a missionary play for juniors. Nine characters are required. Time: twenty minutes.

A Mock Trial, Heathen Nations vs. American Christian, by Anna E. Deal, Woman's American Baptist Foreign Mission Society.

The Grand Jury of the State of Heathendom accuses the American Christian of the crime of neglect. This play is cleverly written. About twenty-two characters are required. Time: thirty minutes.

New Brooms for Old, by Bertha Beck, Gen-

eral promotion Board of Baptist Church.

A humorous home mission play with a good lesson. It requires sixteen characters. Time: thirty minutes.

Plea for Pennies, by Gretchen Green, Church Missions Publishing Co.

A little boy and girl are taught the missionary spirit by means of a dream picture. The tableaux are very effective. Characters: Seven girls as spirit of the Missions and the people of the tableaux. Time: one and one-half hours.

Pill Bottle, Margaret Applegarth, Abingdon Press.

A medical missionary play. A modern college girl desires to become an interior decorator, but a visit to her missionary parents in India changes her decision and she decides to become a doctor. Twenty people are required. Time: one hour.

The Red Flower, by Helen Harrington, Missionary Education Movement.

This is a play of exceptional power. The

scene is laid in modern Armenia. It shows the courageous spirit of the Armenian Christian and the need of this martyr nation. Seventeen characters are required. Time: forty-five minutes.

Robert and Mary, by Anita Ferris, Missionary Education Movement.

A missionary romance. Thirteen characters are required. Time: one hour.

The Seeker, by Clarice V. McCauley, Methodist Book Concern.

This is an elaborate pageant. Symbolic in character and very dramatic. It portrays the search of Humanity after God. There are twelve speaking parts, but about ninety characters are required. Time: one and one-half hours.

Spirit of the Fathers, by Anita Ferris, Methodist Book Concern.

This is a story of the development of the missionary work of the Methodist Episcopal Church. The pictorial effects are quite good. The Committee on Conservation and Advance

will give much assistance in the production of this pageant.

Sunlight or Candle Light, by Helen L. Willcox, Missionary Education Movement.

An American heiress unexpectedly meets some Japanese acquaintances in their home town and learns many things about America. Five characters are required. Time: forty-five minutes.

Slave Girl and School Girl, by Helen L. Willcox, Missionary Education Movement.

Shows a Chinese bookseller's experiment with Western learning and his daughter's friendship for a kidnapped slave. Seven characters are required. Time: thirty minutes.

The Test, by Helen Willcox, Missionary Education Movement.

The supreme test of faith is met first by a Christian missionary and then by a Moslem. Written in blank verse. Seven characters are required.

Two Thousand Miles for a Book, by Helen Willcox, Missionary Education Movement.

The story of the Nez Percé Indians, who traveled from the Northwest to St. Louis in search of the White Man's Book of Heaven. There are twenty-five speaking parts, but thirty or more characters are required. Time: one and one-half hours.

Two Masters, by Bertha Cooper Fraser, Woman's Board of Home Missions of the Presbyterian Church.

This is a delightful little play showing the difficulty of serving two masters and a young girl's decision. Four girls and four women required. Time: forty-five minutes.

Thanksgiving Plays

The First Thanksgiving Dinner, by Marjorie Benton Cook, Dramatic League Shop.

A Thanksgiving play for boys and girls from twelve to fourteen years. Characters: seven boys, three girls. Time: one-half hour.

Faith of Our Fathers, by Annie Russell Marble, Bureau of Educational Dramatics, Community Service, Inc.

This is a Pilgrim pageant which may be used for Tranksgiving.

A Pageant of Pilgrims, by Esther Willard Bates, Pilgrim Press.

This is a historical pageant.

The Spirit of Thanksgiving, by Laura Wade Rice, Literature Headquarters, Woman's Missionary Society of Lutheran Church, Philadelphia.

PUBLISHERS AND AGENTS

Abingdon Press, 150 Fifth Ave., New York (Pageants and Exhibits Division, 740 Rush St., Chicago).
Appleton, D., and Co., 29–35 West 32nd St., New York.
Association Press, 347 Madison Ave., New York.
Baptist Board of Missionary Education, 276 Fifth Ave., New York.
Barnes, A. S., & Co., 7 West 45th St., New York.
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Century Co., 353 Fourth Ave., New York.
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Church Missions Publishing Co., Hartford, Conn.

Committee on Conservation and Advance, 740 Rush St., Chicago.

Community Service, Inc., 315 Fourth Ave., New York.

Dennison, T. S. & Co., 154 West Randolph St., Chicago.

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Drama League of America, Drama League Bookshop, 59 East Van Buren St., Chicago.

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Educational Division, Department of Missions, Protestant Episcopal Church, 281 Fourth Ave., New York.

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Harper Bros., 49 East 33rd St., New York.

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Houghton Mifflin Co., 4 Park St., Boston.

Longmans, Green & Co., 443–449 Fourth Ave., New York.

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Methodist Book Concern, 740 Rush St., Chicago.

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Women's Missionary Society of the United Lutheran Church of America, 1228 Fulton Bldg., Pittsburgh.

APPENDICES

APPENDIX A

Color Chart

APPENDIX C

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